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MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

When You See
Goldwyn
Pictures
You See
The Best

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SELZNICK PICTURES

OLIVE THOMAS
in
"UPSTAIRS & DOWN"

The "Baby Vamp"
and the Polo heroes

YES

I believe in my father's principle of guaranteed profits.
Profits will be guaranteed to franchise holders on all my productions.

MYRON SELZNICK

MYRON SELZNICK
Pres. & Gen. Mgr.

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CORPORATION
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CHARLES GIBLYN
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THEATRES BATTLE FOR ESSANAY-CHAPLIN FILMS

"There is a battle on in New York between the vaudeville factions over the bookings of the Chaplin reissues (Essanay). Loew signed for 79 days."—*Variety.*

"At the Rialto Theatre on Sunday there was an entire day of 'Standing Room Only,' followed by a record business Monday. The audiences which filled the house enjoyed Chaplin in 'A Night in the Show,' an Essanay of the vintage of 1915, as though it had been made last week and released yesterday."—*N. Y. Review.*

"A Chaplin comedy, entitled 'A Night in the Show,' brought shrieks of laughter at the Rialto."—*Morning Telegraph (New York).*

"The audiences, which filled the Rialto to overflowing from mid-day to midnight, put their seal of approval on the 'revival' with uproars of applause and laughter."—*Brooklyn (N. Y.) Citizen.*

"The pictures are chock full and brimming over with boisterous fun, flashes of genuine humor and the unique action betokening genius."—*Exhibitors' Herald.*

COAST TO COAST THEATRES USING S. R. O. SIGNS FOR ESSANAY-CHAPLINS

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Reg. U. S. Pat. 1907

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George Kleine System, Distributors
Representatives at all General Film Exchanges

Perfection Pictures

and now it's Philadelphia

PUBLIC LEDGER

"The bigness of the Metropolitan Opera House is as nothing compared with the magnitude of this Universal film production. The title, 'The Heart of Humanity,' aptly describes the attraction because it embraces all of the essential qualities which go to make up a popular moving picture."

NORTH AMERICAN

"It ranks among the great. There is thrill and suspense and excitement—but, in addition—a stirring appeal that goes down under the skin and makes every spectator live and breathe with the characters on the screen."

GAZETTE-DEMOCRAT

"A high-class screen classic. 'The Heart of Humanity,' was shown here last night for the first time and was voted by the large audience as a picture equal to the best ever seen here."

RECORD

"'The Heart of Humanity' is a masterpiece of production. When the first scene was flashed on the screen there was hardly a vacant seat to be found in the spacious playhouse, and the vast crowd sat in close attention throughout the eight reels."

PRESS

"'The Heart of Humanity' scored a triumph at its first showing in Philadelphia at the Metropolitan Opera House last night to a capacity audience. If the first showing augurs truthfully, 'The Heart of Humanity' will meet with unqualified success. The pathos reaches to the depths of the heart."

EVENING BULLETIN

"Every seat in the Opera House was taken, and the drama seemed to make a profound impression on everyone."

Remember what

MARCUS LOEW

said

"I can honestly say I have never seen anything that ever approached it"

that goes Wild Over

Allen Holubar's Super-Production

"THE HEART OF HUMANITY"

The Picture That Will Live Forever

Released thru
JEWEL
Productions INC.
1600 Broadway
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Starring
Dorothy Phillips
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Emotional
Actress

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NOW READY FOR RELEASE

FORTY ONE REEL WESTERN COMEDY DRAMAS

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Advertise it big. Raise prices. Book it for extra days.

Cash in on a public eager for a new Mary Pickford production.

By Rida Johnson Young. Scenario by Frances Marion. Directed by William D. Taylor.

D.W.GRIFFITH

Presents

"The Girl Who Stayed At Home"

An ARTCRAFT Picture

WHAT people say is the strongest force in the world today. Word of mouth advertising has the biggest pull of all. These criticisms (on the opposite page) of "The Girl Who Stayed at Home" reflect the word of mouth advertising that comes to you when you show this picture.

These New York critics are not professional motion picture men. They are of the rank and file of the typical motion picture audience—the same sort of audience that comes to see your pictures. They judge just as the public judges—not alone the New York public but the whole American public—people from all over the United States, the kind of people from the small towns and larger cities who fill the theatres of New York every night.

It's not a coincidence—there's a reason why all these laudatory criticisms agree. You will find that reason in "The Girl Who Stayed at Home."

Adapted from the story by S. E. V. Taylor
Photographed by G. W. Bitzer
Personally directed by D. W. Griffith
An Artcraft picture

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

They Say Just What Your Audiences Will Say

N. Y. Times: "The Girl Who Stayed at Home," satisfies every expectation. Judged by the Griffith standard, it is good. In some ways it even adds to its producer's long list of achievements.

Mr. Griffith has been noted for his ability to handle plots of varied and extensive range, but he *has never done it so well before* in a photoplay designed for routine exhibition. "The Girl Who Stayed at Home" is not what is called in the trade a "super-production," it is a regular Artcraft release; yet it has all of the scope and wealth of treatment that might be put into a "super" film.

Another characteristic that it shares with the greater Griffith productions is its blending of melodrama, delineation of character and humor. And, of course, Mr. Griffith's subtlety and strength in making scenes of pure beauty and of dramatic meaning, has not failed him. He is not only an artist in pictorial composition, but, by technical skill, often along original lines, he produces effects that others in time learn to imitate. No pictures seem to have the perspective of his. And when Griffith does make a close-up, it is a soft, delicately shaded portrait. These remarks, while general, are pertinent here because they appertain particularly to "The Girl Who Stayed at Home."

* * *

N. Y. Morning Sun: The picture has less scenes devoted to the world conflict itself than most ambitious war pictures, but Griffith once more reveals even in the swift glimpses shown that only Napoleon, Caesar and a few others surpassed him in staging a war. In Clarine Seymour, he has a player who can do a vibratory walk that is like shaking the shimmy without music. Robert Harron, Richard Bathelmess, George Fawcett, Tully Marshall and Carol Dempster carry the honors in a cast that is heavily coated with talent.

* * *

N. Y. Morning World: An *excellent example* of the artistic work of D. W. Griffith as a producer. Makes unusually good moving picture entertainment because of its dramatic action and effective photography.

* * *

N. Y. Herald: D. W. Griffith's new photo drama combines humor with war thrills. Bobby Harron in one of the best comedy parts he has had in a long time, and Miss Clarine Seymour as a charming little cabaret dancer, were the principals in a well chosen cast.

* * *

N. Y. American: Mr. Griffith has again done something different—not only in production, but in selecting the material and the cast, and it is a happy medium that serves to introduce new faces in a Griffith production.

One of the young women is Clarine Seymour. It took the unerring eye that gave us Mary Pickford and the Gish girls to feature her.

* * *

N. Y. Telegraph: Griffith has a fortunate habit of letting his audience into the secret that he is thoroughly enjoying the discomfiture, the pangs, and the aspirations of his young heroes and heroines. He lifts the commonplace above the ordinary by means of a little gentle, kindly humor.

It is in the treatment that Griffith shows what he can do with a simple tale. He makes it all real, and so plausible, and brings it very close to every one. . . . That is where Griffith gets his audience. He appeals to them each individually.

* * *

N. Y. Telegram: Even if the circus is coming the director at the Strand Theatre is not a bit worried. This week he is projecting D. W. Griffith's new production, "The Girl Who Stayed at Home." The story is dramatic and intensely interesting, lightened with touches of genuine comedy. The pictures show the genius of Mr. Griffith as a motion picture creator.

* * *

N. Y. Post: It is a typical Griffith piece, done on a gigantic scale, with thrilling battle scenes, a host of characters, beautiful scenes, several love stories, and a plot that never lags.

* * *

N. Y. Evening Sun: The great master of battle pieces ventures to hold the fearsome incidents of the field down to due proportion in "The Girl Who Stayed at Home." In direction and photography it is in every respect worthy of Mr. Griffith.

* * *

N. Y. Globe: A series of shadow impressions of the boys who marched away, the battles they fought, and the girls they left behind them. Clarine Seymour is one of these girls—a slangy, bewitching little tomboy—and Robert Harron and Richard Barthelmess are the very appealing young veterans.

* * *

N. Y. Mail: It is the best of his Artcraft series. No one is going to complain because "The Girl Who Stayed at Home" is a war picture. For that matter, Griffith's war pictures are about the only war pictures nowadays that have any thrill in them, the only ones that offer convincing imitations of the real thing. D. W. is a whole military school in himself. You cannot describe the plot because its producer has interwoven several plots in the manner of his earlier spectacle dramas. He is the only producer who is able to do this without offering his audience a screen jig-saw puzzle.

* * *

N. Y. Journal of Commerce: There are many features displayed in D. W. Griffith's latest photoplay, "The Girl Who Stayed at Home," that are refreshingly new. It cannot be called a war play. A few short chapters deal with actual fighting and have to do exclusively with the charge and siege of one of the lost companies that faced the Germans in the Argonne. While Robert Harron, George Fawcett and Tully Marshall are seen to great advantage in the more prominent roles, the little girl who stayed at home, as played by Clarine Seymour, won the most distinction. She possesses unusual beauty and intelligence.

THE NEW ART FILM CO. PRESENTS

DOROTHY GISH

in

"Peppy Polly"

A Paramount Picture

Who Threw That Brick?

Peppy Polly!—Right through a jewelry store window. And the judge said, "Three years."

You see, Polly had a pal—a poor little thing who had been sick and out of a job and had gone the easiest way. And when Polly, on a "visitors' day" saw the brutal way her little pal had been treated she decided on a clean-up.

So, to collect more evidence, Polly heaved that brick and rode in the "black Maria."

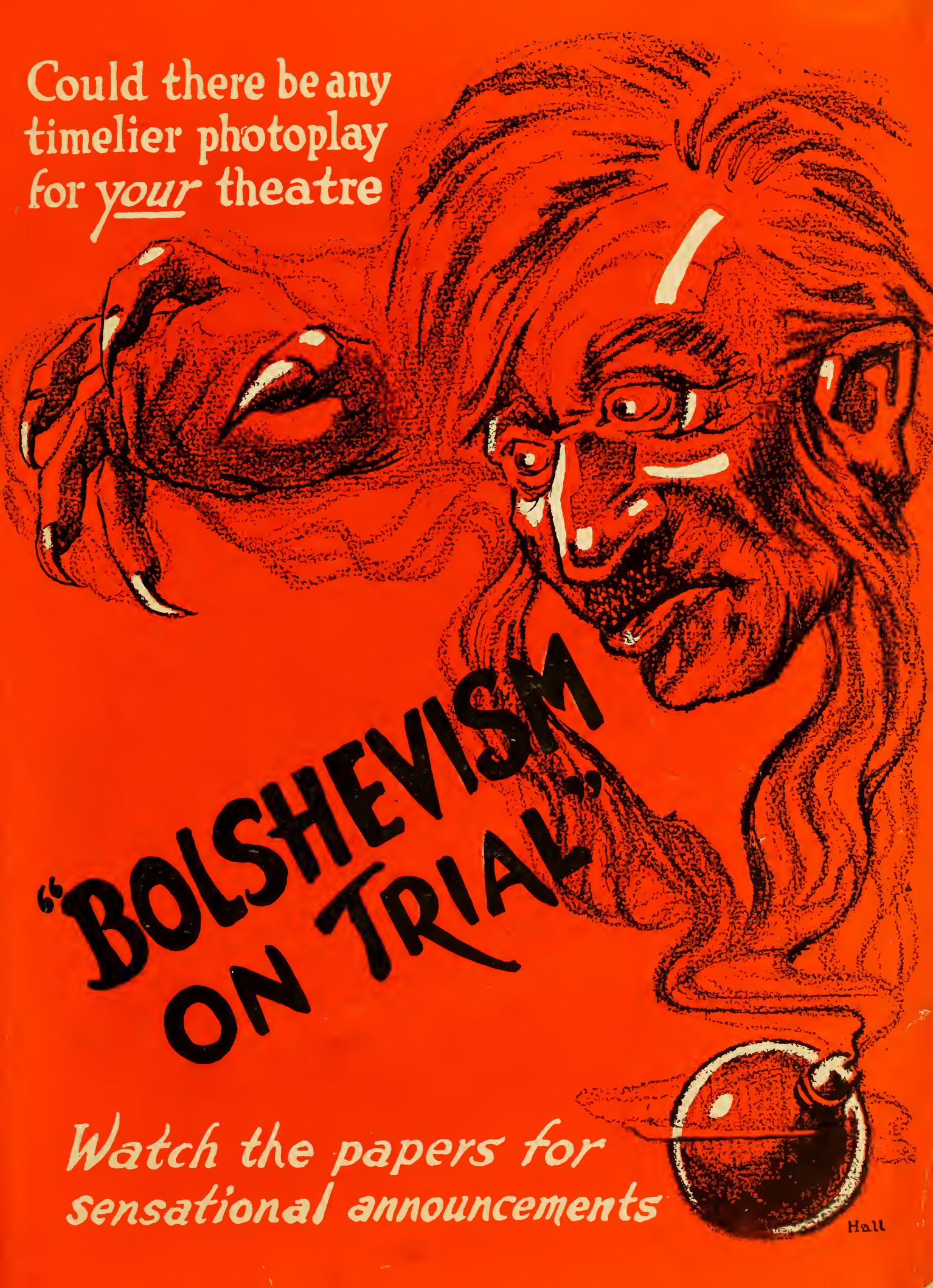
In jail was Dr. Jim—there merely to call on his patients, of course; and the rest is a happy blending of laughs, tears and thrilling, heart-warming drama.

If you saw saucy, lovable Dorothy Gish in "Battling Jane" and as the Little Disturber in D. W. Griffith's "Hearts of the World," you'll know she gets what she goes after in "Peppy Polly"—including Dr. Jim.

By Frank Garbutt. Scenario by M. M. Stearns. Directed by Elmer Clifton. Photographed by John Leezer. Leigh K. Smith, Technical Director.

Paramount Pictures — FAMOUS PLAYERS-LASKY CORPORATION — ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres. CECIL B. DE MILLE, Director General — NEW YORK. — Artcraft Pictures

Could there be any timelier photoplay for *your* theatre



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Watch the papers for sensational announcements

Hall

SELECT SP PICTURES

presents

"BOLSHEVISM ON TRIAL"

OF all the specials ever offered to the nation's exhibitors this is the most timely, as it reaches the theatres at a moment when the fate of the entire world seems to hang upon the progress or the downfall of Bolshevism.

In this great photodrama is shown what might happen to an American community if it should be dominated by a Bolshevistic leader. It is a story which enthralls and fascinates from start to finish.

"BOLSHEVISM ON TRIAL"

is not propaganda—is not a preachment—is not "made to order"—is not inspired or projected by any person or group of persons as a moulder of public opinion. It is a photodrama only, but a photodrama whose theme and central interest happen to be the most interesting topic of the civilized world today. It is entertainment of the sort which grips and thrills, which amuses and terrifies, and which never fails at any moment to *entertain*.

"BOLSHEVISM ON TRIAL"

is ready for immediate presentation. The production will be kept before the public by a consistent campaign of advertising and publicity.

This feature is adapted from Thomas Dixon's great novel, "Comrades," with continuity and titles by Harry Chandlee. The story was produced by Mayflower Photoplay Corporation, Isaac Wolper, President, and is presented in six reels.

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CONSTANCE TALMADGE

in

"EXPERIMENTAL MARRIAGE"

from the play

"SATURDAY TO MONDAY"

by William J. Hurlbut

Scenario by Alice Eyton

Directed by

ROBERT G. VIGNOLA

WARNING!

C.K.Y. FILM CORPORATION has applied to the New York Supreme Court for an injunction to restrain CLARA KIMBALL YOUNG from violating her contract with that company, and will take all necessary steps to obtain such an injunction. Under that contract, which does not expire until August 31, 1921, that company has the exclusive right to her services in motion picture productions.

SELECT PICTURES CORPORATION has acquired by contract the exclusive right to distribute all of her pictures which may be produced on or before August 31, 1921.

Both companies will protect their contract rights against all outside interference. Notice is hereby given to all distributors and exhibitors of motion pictures that they will deal with Miss Young or her representatives at their peril, and any attempt to distribute or exhibit any pictures produced in violation of our contract rights will be met at once with proceedings for an injunction, accounting and damages.

C. K. Y. FILM CORPORATION,
485 Fifth Avenue, New York City.
Geoffrey Konta, President.

SELECT PICTURES CORPORATION,
729 Seventh Avenue, New York City.
Lewis J. Selznick, President.

THE TURN IN THE ROAD

"One picture in a thousand" Exhibitors Trade Review

EXHIBITORS EVERYWHERE PROCLAIM IT AN EXTRAORDINARY SPECIAL

Moore's Rialto Theatre, Washington, D. C. put some big pictures on the shelf to show it—read what they say in the Washington Star of March 16th:

> "The strongest alignment of film plays ever booked for premiere presentation in Washington has been set back to make room at the Rialto this week for the most human drama ever enacted before the camera."

Kunsky shelved a regular booking to play it a week at the Madison, Detroit, Michigan's exclusive picture theatre.

A Brentwood Production directed by King W. Vidor

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Heart's ASLEEP

A romance that will make your audiences say they have seen a mighty good picture—and a star that never fails to play to big business.

Released through

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ROBERTSON-COLE COMPANY
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WILLIAM DESMOND

in

White-Washed Walls

by Ethel and James Dorrance

Produced by JESSE.D.HAMPTON

He slapped the pompous little governor on the back and asked him to have a drink.

Yankee blarney saved him from death against the "white washed wall" in a Latin-American republic.

It's a hilariously funny comedy-burlesque on Central American politics.

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The Favorite of Millions

In her winning personality, her charm of beauty, her characteristic and sympathetic acting, her interpretations stand as unusual ornaments to the motion picture screen.

ALMA RUBENS

She will appear in eight new and decidedly unusual photoplays.

Her wide popularity is based upon her exceptional ability to bring into her work subtle charm, enticing beauty, deep sympathy, a spirit of romance, intense drama, a ripple of humor and a sweetness of person that is her's alone.

Her first release is from

The $10,000.00 Prize Story

DIANE OF THE GREEN VAN

Written by Leona Dalrymple

Produced by Winsome Stars Corporation

Released through

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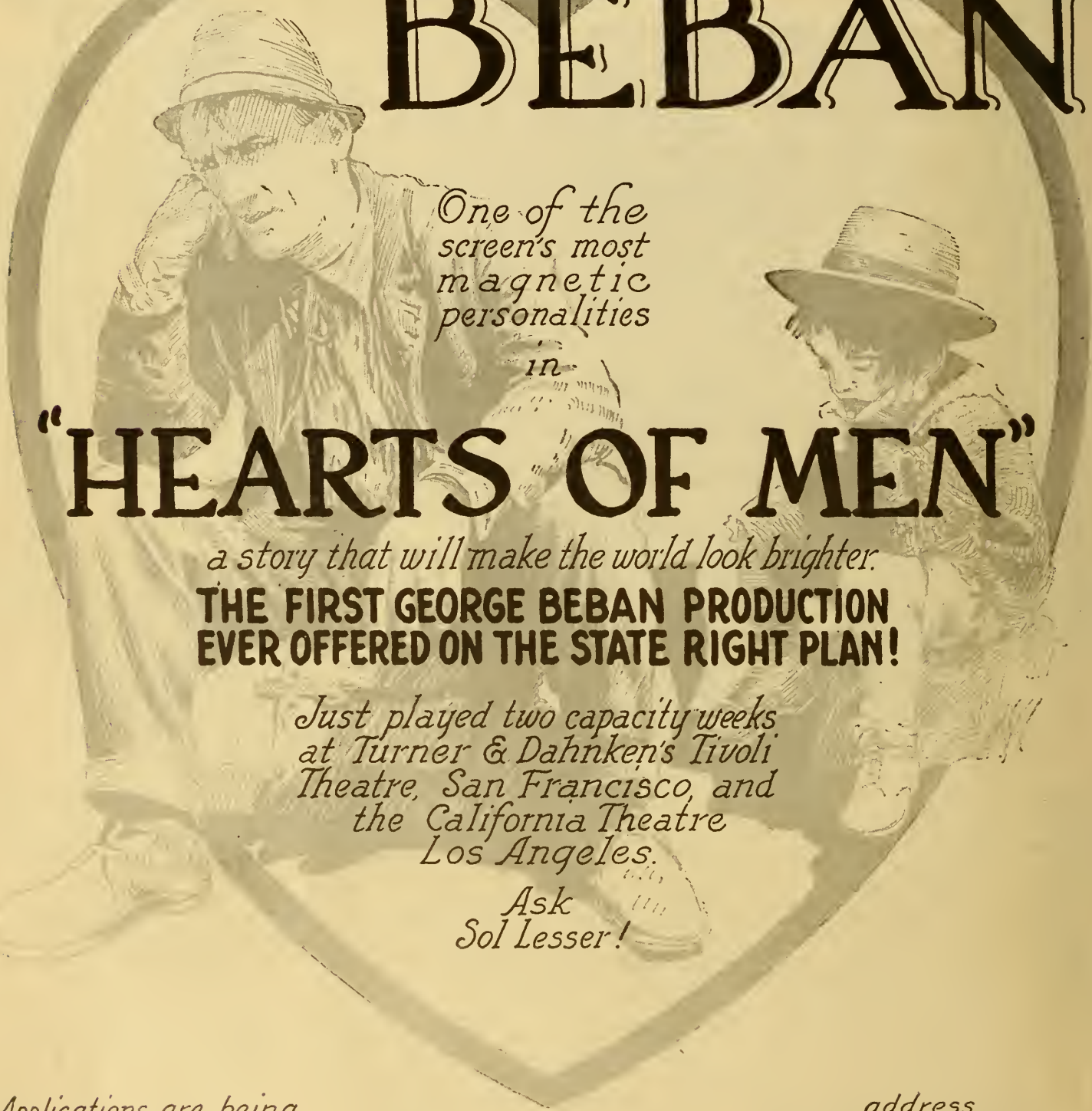
Hiram Abrams

Presents

GEORGE BEBAN



One of the screen's most magnetic personalities

in

"HEARTS OF MEN"

a story that will make the world look brighter.

THE FIRST GEORGE BEBAN PRODUCTION EVER OFFERED ON THE STATE RIGHT PLAN!

Just played two capacity weeks at Turner & Dahnken's Tivoli Theatre, San Francisco, and the California Theatre Los Angeles.

Ask Sol Lesser!

Applications are being considered in the order of their receipt.

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ESPECIALLY ARRANGED FOR THE WHOLE PERFORMANCE

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FRANK G. HALL, PRESIDENT

The New York Times.

EDITORIAL

January 12, 1919

SAMUEL L. ROTHAPFEL'S resignation as Managing Director of the Rialto and Rivoli Theatres came as a surprise, ... Of course Mr. Rothapfel is not the only artistic exhibitor in the world, but he has certainly been a pioneer in placing exhibitions on a higher and ever higher plane. New York has him, more than any other man, to thank for the presentation of motion pictures in a way attractive to persons of taste and intelligence.

Mr. Rothapfel is creative. He not only selects the best photoplays available, and the most important topical and educational films, but instead of just showing what pictures he has, he builds programs out of his material, each of which is as harmonious a whole as he can make it. He was one of the first, if not the first to realize the power of music and setting to enrich a motion picture entertainment, and employing his own unusual abilities, and those of the most talented artists he could engage, he has made his programs richly effective. And in building them he has not been a slave to the idea that a photoplay must always be the cornerstone. He has had a venturesome initiative to build his programs around any film that seemed to him to represent a distinctive accomplishment of the motion picture camera.

The announcement of Mr. Rothapfel's departure from the Rivoli and Rialto Theatres caused a keen sense of regret until—and here is the important, encouraging fact that came with second thought—it was realized first that Mr. Rothapfel had established his theatres so firmly that they could go on without him, and second that he would enter some new field of motion pictures where he would probably be able to release energy and ability that cannot find expression in the management of theatres. This means that the public will gain by his change of work. It will still have the results of Mr. Rothapfel's work in a new field.

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OUTING-CHESTER PICTURES

For people who see the funny side of humans the world over ---------- love dogs and skunks and rhinoceroses ---- shudder cheerfully at the dangers of mad rapids and dizzy cliffs ------ and rejoice in the beauty of wild woods and wild sea.

Travel pictures, in short, for people who love life. Book them and

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RICHMOND—First National Exhibitors' Circuit of Va., 904 E. Broad Street.
ATLANTA—First National Exhibitors' Circuit of Va., 146 Marietta Street.
PITTSBURGH—Quality Film Corp., 414 Ferry Street.
CLEVELAND—First National Exhibitors' Co. of Ohio, 402 Sloan Building.
INDIANAPOLIS—H. Lieber Company, 24 W. Washington Street.
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OMAHA—Sterling Film Corp., 1417 Farnam Street.
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LOS ANGLES—First National Exhibitors' Exchange, 833 S. Broadway.
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VANCOUVER, B. C.—First National Exhibitors' Exchange, Ltd., 1318 Standard Bank Building.
SEATTLE—Exhibitors' Film Exchange, 1200 Fourth Avenue.

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PRESENTED IN MOTION PICTURES WITH **JANE GREY** AND A POWERFUL SUPPORTING CAST

"Last night

'LIFE'S GREATEST PROBLEM'

played to all that could squeeze in," writes F. J. O'Leary of the Queen Theatre, Eagle Lake, Texas.

"Our doors did not close until 2:10 this morning, on account of having such large crowds."

"We are more than pleased with the 10-20-30 Contract, and trust you will continue to furnish us with features that draw the crowds as this one did."

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FRANK G. HALL,

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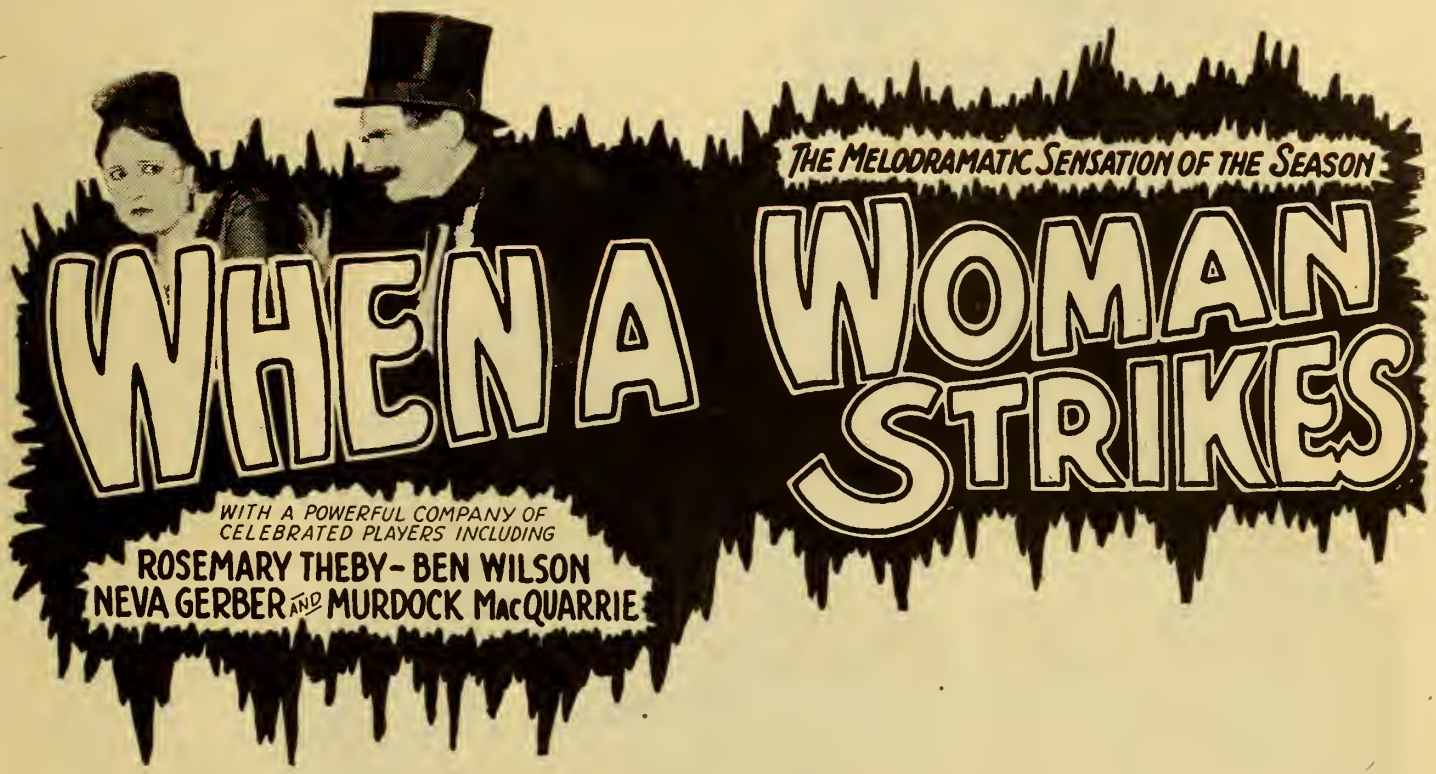
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WHEN A WOMAN STRIKES
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FACTS
that
mean
MONEY

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CRAIG KENNEDY
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Story Arthur B. Reeve and
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THREE HUNDRED AND EIGHT EAST FORTY-EIGHTH STREET
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Did he take it away~~and read it himself
Sure!"

"The CARTER CASE"

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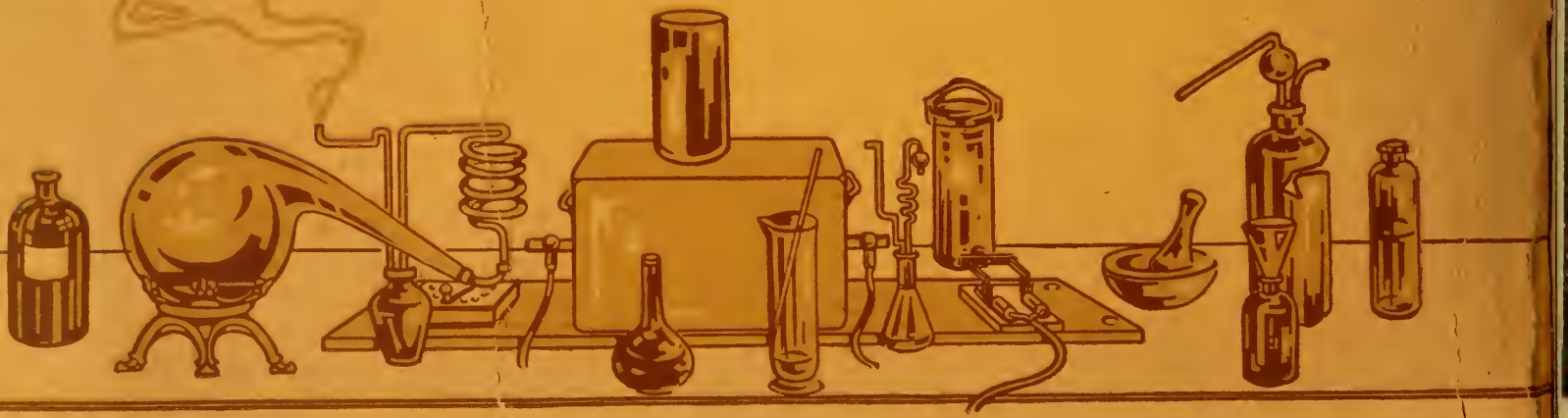

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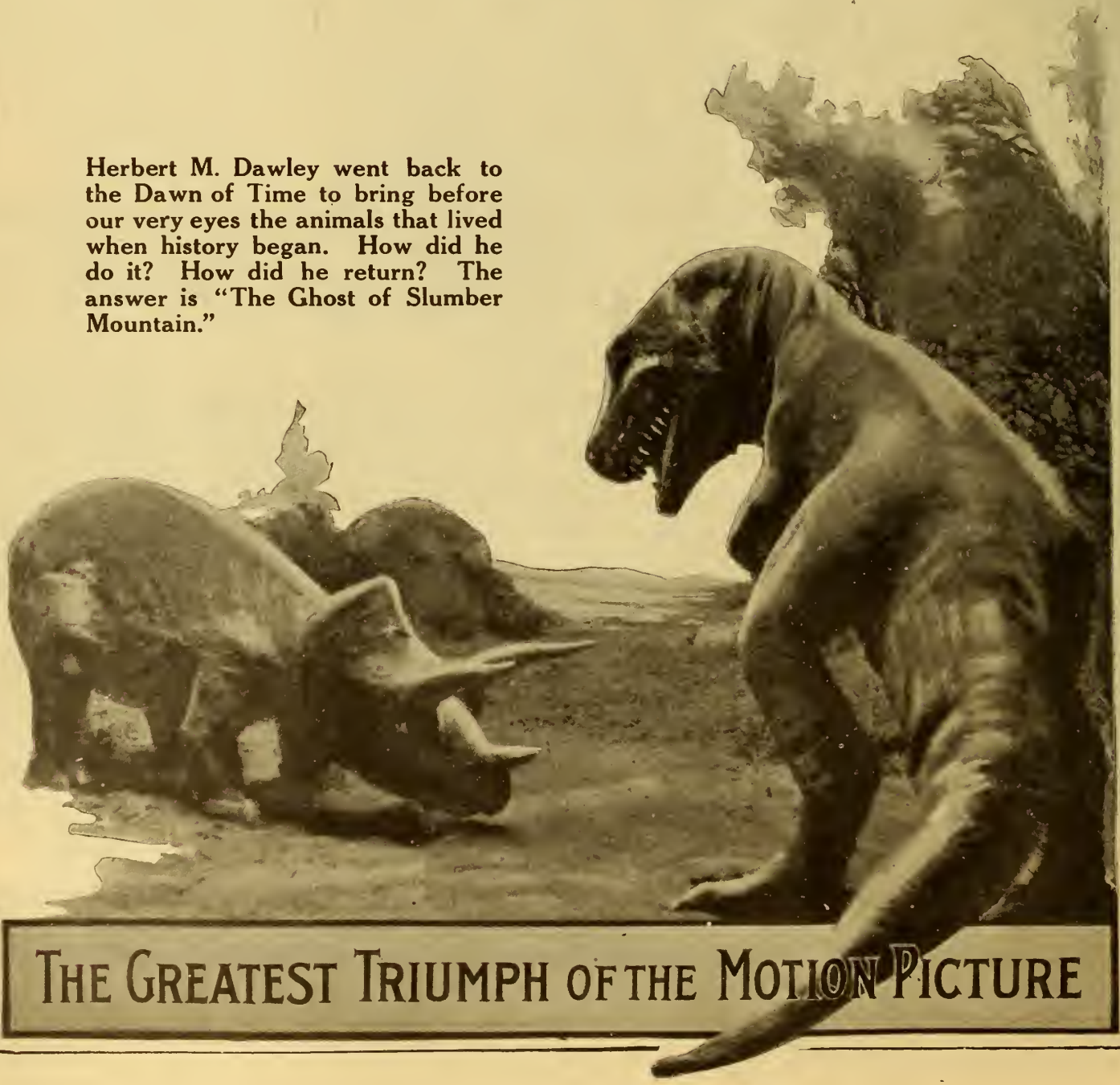

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The Girl in the Shack
Golden Dross
Izzy the Operator
For the Sake of Kate
The Angel of the Gulch
Silent Sandy
A Pair of Cuffs
The Rosebush of Memories
The Cowboy's Chicken Dinner
Dan Morgan's Way
The Horse Wrangler
The Vengeance of Gold
Izzy and the Diamond
The Saving of Young Anderson
The Sheriff's Prisoner
The Gunman
Izzy and His Rival
On the Border
The Bank Burglar's Fate
So Shines a Good Deed
The Wagon of Death
Izzy Gets the Wrong Bottle
For the Last Edition
The Stolen Ore
Through the Dark

The Miner's Baby
Turned Back
In the Nick of Time
The Sheriff's Choice
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Izzy Night Out
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Izzy, the Detective
The Weaker Strain
How Izzy Was Saved
A Wife from the Country
Blue Pete's Escape
How Izzy Stuck to His Post
The Blotted Page
Sheriff for an Hour
The Availing Prayer
The Wrong Prescription
The Miner's Peril
A Woman Scorned
The Widow's Children
The Floating Call
The Hidden Message
The Boundary Line
The Double-Crossing of Slim
The Man With a Record
Your Baby and Mine
The Green Idol
The Lucky Transfer
Ex-Convict 4287
The Balance
Only a Tramp

How the Kid Went Over the Range
The Lost Shot
The Runaway Freight
Where the Mountains Meet
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The Beat Within
Heart Beats
The Chinese Lottery
The Death Dice
The Deputy's Chance that Won
Un-da-wa-nek
His Responsibility
They Never Knew
The Hop Smugglers
The Kaffir's Skull
The Lucky Shot
Who Shot Bud Walton?
The Forest Thieves
On the Ledge
The Joke on Yellentown
The Slave Girl
The Black Sheep
Bubbling Water
The Primitive Spirit

Sympathy Sal
The Indian Changeling
Station Content
The Job and the Jewels
The Light in the Window
A Man for All That
Rose Leaves
God Is Love
The Arrow Maiden
A Breath of Summer
The Americano
The Lie
Old Mother Grey
The Pretender
Her Fairy Prince
Billie's Rescue
Fate Takes a Hand
The Bride of the Sea
The Little Boy that Once Was He
A Woman of Nerve
The Ceremonial Turquoise
The Little Orphans
The Noon Hour
The Beat of the Year
A Lucky Disappointment
Bobby's Medal
The Exposure
The Message
A Banakie Maiden
A Night's Adventure
The Lost Receipt
The Terror of the Mountains
One Flight Up

The Sea Brat
The Buried Treasure
The House of Bentley
The Baby
The Old Shoemaker
The Son of the Dog
Mike's Elopement
Added Fuel
Gridley's Wife
The Huron Converts
The Deadly Focus
The Man of It
The Race Love
One Who Serves
The Celestial Code
A Mother's Justice
Payment in Full
The Way of a Mother
The Big Brother
An Independent Woman
The Little Lumber Jack
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A Bold Impersonation
For His Pal
The Turning Point
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The Everliving Isle
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A Romance of the Alps
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The Wayward Son
The Law of Success
The She-Devil
The Ten O'Clock Boat
Hearts United
The "Old Batch"
The Housemaid
The Old Clothes Shop
The Choir Boys
The Silent Witness
A Bad Man and Others
The Showdown
In Old Mexico
The Stronger Man
The Indian Trapper's Vindication
The Family Doctor
The Father
A Dark Horse
The Door House Mystery
As in Days of Old
The Bread Line
The Penalty
The Law of Duty
The Crest of Von Endheim
Friends of the Sea
Her Mother's Daughter
The Bankhurst Mystery
The Decoy

MAJESTIC-MUTUAL (1914-15)

The Yegg and the Eggs
After Her Dough
Victims of Speed
The Fatal Dress Suit
The Right Dope
Nearly a Burglar's Bride
Izzy and the Bandit
Bill, the Office Boy—I
The Only Clue
A City Beautiful
A Race for a Bride
The Miniature Portrait
The Painted Lady
Bill, the Office Boy—II
A Red Man's Heart
Lest We Forget
Neil's Eugenic Wedding
The Song of the Shore
The Stolen Radium
The Soul of Honor
An Exciting Courtship
The Newer Woman
The Intruder
The Last Drink of Whiskey
Her Birthday Present
The Rebellion of Kitty Bell
Hubby to the Rescue
The Severed Thong
The Deceiver
The Burden
Arms and the Gringo
The White Slave Catcher
The Suffragette Battle in Nuttyville
The Angel of Contention

The Different Man
The Wheels of Destiny
The Scene of His Crime
Wrong All Around
The Old Derelict
The Lover's Gift
The Man in the Couch
The Swindlers
The Double Knot
The Mystery of the Hindu Image
Leave It to Smiley
Down by the Sounding Sea
Moonshine Molly
Bill Takes a Lady to Lunch
The Idiot
The Tavern of Tragedy
Ethel's Teacher
The Saving Flame
Her Mother's Necklace
Bill Saves the Day
Their First Acquaintance
A Lesson in Mechanics
Out of the Deputy's Hand
A Flight for Fortune
Bill Joins the W. W. W.
A Mother's Influence
Paid With Interest
Casey's Vendetta
False Pride
The Tear that Burned
Ethel's Roof Party
The Niggard
The Folly of Ann
The Odalisque

Out Again, In Again
The Little Country Mouse
The Saving Grace
Ethel Has a Steady
Another Chance
The Sisters
A Corner in Hata
The Old Good-for-Nothing
A Question of Courage
Mr. Hadley's Uncle
Her Brave Hero
In Wildman's Land
The Old Maid
The Housebreakers
The Inner Conscience
The Second Mrs. Roebuck
A Physical Culture Romance
Granny
Frenchy
Bill Organizes a Union
The Milkfed Boy
For Those Unborn
The Mascot
Sierra Jim's Reformation
The Final Verdict
Bill Goes in Business
Every Man Has His Price
Down the Hill to Creditville
Her Awakening
Foiled Again
Meg of the Mines
The Great God, Fear
Bill Manages a Prizefighter
A Mother's Trust
Out of the Air

The Million-Dollar Bride
The Unpainted Portrait
Sands of Fate
Bill Spoils a Vacation
The Warning
Back to the Kitchen
For Her Father's Sins
At Dawn
In Fear of His Past
The Better Way
Her Grandparents
The Spell of the Poppy
Flooey and Axel
The Smuggler
At the Stroke of the Angelus
Ethel's Romance
The Electric Alarm
Eleven-thirty P. M.
The Rivals
A Rightful Theft
Little Dick's First Case
Out of Bondage
Gasoline Gus
Her Filmland Hero
The Living Death
Brave and Bold
Dirty-Face Dan
The Burned Hand
Unwinding It
Pirates Bold
The Woman from Warrens
Where Breezes Blow
The Ash Can
The Motor Boat Bandits
Dizzy Joe's Career

Bill and Ethel at the Ball
The Old Fisherman's Story
The Record Breaker
The Baby's Ride
Vengeance is Mine
Ethel Gets the Evidence
His Lesson
Branch No. 37
Three Brothers
The Forged Testament
Ethel's Doggone Luck
The Greaser
The Old Chemist
Mixed Values
An Image of the Past
The Artist's Wife
Doctor Jim
Ethel's Deadly Alarm Clock
The Little Mother
The Fencing Master
By Fair Means or Foul
The Little Match-Makers
The Highhinders
Ethel's New Dress
The Story of a Story
For the Honor of Bettina
Children of the Sea
Beautiful Love
The Kid Magicians
The Old High-Chair
Mr. Wallack's Wallet
The Hired Girl
Her Oath of Vengeance
Over and Back
For Love of Mary Ellen

His Guiding Angel
The Jinx on Jenks
The Little Life Guards
Tangled Paths
The Strawman
The Deacon's Whiskers
Big Jim's Heart
The Right to Live
The Fatal Finger Prints
The Root of All Evil
Faithful to the Finish
A Child of the Surf
Hearts and Flowers
Home Again
Checkmate
The Little Soldier Man
The Comeback
Ethel's Disguise
The Mountain Girl
Beppo, the Barber
A Ten-Cent Adventure
The Mystic Jewel
A Chase by Moonlight
The Runaways
The Little Catamount
Safety First
Victorine
Billie Goat
Father Love
The Kinship of Courage
Providence and the Twins
The Fatal Hour
The Little Cupids
Shocking Stocking

MUTUAL MASTERPICTURES (1914-15)

The Dishonored Medal
The Lost House
The Outlaw's Revenge
A Man and His Mate

Captain Macklin
The Absentee
Strathmore
The Failure

The Fox Woman
The Wolf Man
Tricotine, the Wanderer
The Mountain Rat

The Outcast
Enoch Arden
Man's Prerogative
A Child of God

The Victim
Ghosts
Up from the Depths
A Yankee from the West

Bred in the Bone
Her Shattered Idol

FINE ARTS-TRIANGLE (1916-17)

The Lamb
Old Heidelberg
Martyrs of the Alamo
The Sable Lorcha
Double Trouble
The Lily and the Rose
Jordan is a Hard Road
Flirting with Fate
The Little School Ma'am
Stranded
The Half Breed
The Marriage of Molly O
The Devil's Needle

Hell-to-Pay Austin
A Child of the Paris Streets
Mr. Goode, the Samaritan
Going Straight
Reggie Mixes In
An Innocent Magdalene
A Wild Girl of the Sierraa
Casey at the Bat
Cross Currents
Let Katy Do It
The Missing Links
The Wood Nymph
The Price of Power

Acquitted
His Picture in the Papers
Pillars of Society
Gretchen, the Greenhorn
Daphne and the Pirate
The Flying Torpedo
Martha's Vindication
Hoodoo Ann
The Habit of Happiness
Little Meena's Romance
Sister of Six
Atta Boy's Last Race
American Aristocracy

The Microscope Mystery
The Children Pay
The Wharf Rat
The Heiress at Coffee Dan's
Nina, the Flower Girl
Jim Bludso
The Bad Boy
Betsy's Burglar
A Daughter of the Poor
Her Official Fathers
Cheerful Givers
Might and the Man
Madam Bo-Peep

Betty of Greystone
Don Quixote
The Little Liar
Diane of the Follies
Manhattan Madness
The Rummy
The Old Folks at Home
Sold for Marriage
Sunshine Dad
The Children in the House
The Good Bad-Man
Susan Rocks the Boat
Children of the Feud

The Matrimaniac
The Little Yank
The Americano
The Girl of the Timberclaims
Stage Struck
A Love Sublime
A Woman's Awakening
An Old Fashioned Young Man
Hands Up
Souls Triumphant
Macbeth

TRIANGLE KOMEDIES (1916-17)

Laundry Liz
Poor Papa

The French Milliner

Everybody's Doing It

The Lady Drummer

The Mummy and the Girl

The Calico Vampire

FAMOUS PLAYERS-LASKY (1917-18-19)

The Firefly of France
Less Than Kin
The Source
A Woman's Weapons
The Girl Who Came Back
The Clever Mrs. Carfax
The Mystery Girl
*Johnny Get Your Gun
Cruise of the Makebelieves

Too Many Millions
The Goat
Rimrock Jones
The Honor of His House
The Shuttle
Maggie Pepper
The Dub
Puppy Love
*Vicky Van

*Pettigrew's Girl
The Bravest Way
Under the Top
Countess Charming
Call of the East
Nan of Music Mountain
The Secret Game
Such a Little Pirate
The Widow's Might

Hidden Pearls
Jules of the Strong Heart
One More American
Jane Goes A-Wooing
The Secret Garden
Way of a Man with a Maid
Venus in the East
Believe Me, Xantippe
The White Man's Law

*Alias Mike Moran
The House of Silence
*Poor Boob
*The Winning Girl
The City of Dim Faces
*Fires of Faith
*Men, Women and Money
Molly Entangled
The Man from Funeral Range

His Majesty Bunker Bean
Sandy
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With a distinguished cast including George Larkin

Story by Arthur B. Reeve and Chas. A. Logue

Scenario by Gilson Willets Produced by ASTRA

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A Western serial

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in
THE TIGER'S TRAIL

with a distinguished cast including George Larkin

Produced by Astra Written by Arthur B. Reeve and Chas A. Logue Directed by Robert Ellis

Released April 20

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Dr. George J. Fisher, Director of the Physical Department of the International Committee of Young Men's Christian Association, says:

"We feel that your series, 'Made in America,' is worthy of all possible praise that can be given it because of its strong appeal to Americans—Americans who realize fully the vast importance of clean living, clean body and clean soul.

"Showing as it does the physical, moral and mental development of our men who were drafted for service it is a unique venture in the art of motion photography. ***'Made in America' should be recognized by the exhibitors throughout the country as a valuable addition to their programs. It should have maximum distribution and deserves the support of all patriotic workers and patriotic American citizens.***

"'Made in America' should arouse fathers and mothers to the duty they owe their sons as it will show them the benefits of outdoor exercise, outdoor life, regular habits and discipline at the most important period of their lives.

"We trust that the picture will meet with unprecedented success."

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H. D. Craig, Secretary of the American Defense Society, in a letter endorsing "Made in America" for that Society, says:

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"This Society is consequently in hearty accord with your visualization of the training camp life and believes that the film 'Made in America' would be of national benefit."

The New York Herald says:

"It will interest every returning hero, his family and his friends for the next two years, because it visualizes almost every interesting detail of his career in the service and answers practically every question that may be asked of him as to how he lived while playing his part in the greatest of war dramas."

The Morning Telegraph says:

"'Made in America' is one of the finest and most thrilling celluloid transcriptions of the United States' preparation and participation in the war. It is not simply a dry presentation of facts. 'Made in America' is told in story form, and the story is an excellent one, and it has the saving grace of humor."

The Exhibitors' Herald says:

"The best thing of the sort that has been done."

The Trade Review says:

"This feature ought to get over big."

The Moving Picture World says:

"Not one dull moment."

The Motion Picture News says:

"Contains plenty of humor and will draw many laughs.

Wid says:

"It is doubtful if any production has gone so thoroughly into the processes used to build an American army of close to 4,000,000 men."

THE BOY SCOUTS OF AMERICA

James E. West, Chief Scout Executive of this national organization in a letter addressed to Scout officials, says:

"Your attention is invited to the motion picture story of what American manhood, genius and efficiency did to make possible "Peace with Victory" which is just being released to the regular motion picture exhibitors throughout the United States. This picture is entitled 'Made in America.' * * *

* * * "To my mind one of the most significant events of the war was the demonstration of effectiveness of a Democracy as shown by the passage and carrying into effect of the draft law. Certainly all who are interested in education, and particularly those of us who are giving our time to the training and development of character of boys, have closely followed the various steps in the process which in so short a time gave us a well-equipped, efficient army which brought the war to an end."

"Many of us have personally visited the camps and observed processes for training and development of the man power of the nation.

This new picture makes available to all alike an opportunity of getting the authoritative story of how this big task was accomplished in a way that is not only of absorbing interest but actually entertaining. I believe that the time invested to see this picture will be a good investment on the part of all engaged as leaders in educational work, and especially for those engaged as leaders in the work of the Boy Scouts of America."

Could we, as publishers and distributors of

"MADE IN AMERICA"

say anything further to induce you to show this series?

BOOK IT TODAY!

W. W. HODKINSON CORPORATION

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For forthcoming announcements of the only picture big enough to get

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MADGE KENNEDY

in Daughter of Mine

By Hugo Ballin
Directed by
Clarence G. Badger

Rosie Mendelsohn of Ludlow Street and New York's tragi-comedy East Side—and Charles Howard, the hungry, homeless young author. Love and romance; youth that finds happiness in each other's arms. And the great Law of Israel to build a wall between them.

Here is the sweetest and most human love story Madge Kennedy has ever had, as well as a happy, wholesome, laughter-giving comedy. Advertise this to your patrons as "the story of people you love to meet." The public is going to say "we like this better than any other Madge Kennedy picture."

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By Robert H McLaughlin

One of the most important motion picture productions of the year.

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A panorama-drama of *the hunted woman* in ten thousand towns; in your town and my town. A story of love and loyalty; of temptation and redemption; a story of human hearts and hypocrites. A plot of the present moment about men and women and boys and girls with whom you rub elbows every hour of your life.

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is found in its basic editorial excellence; in its constantly increasing quality; in the fineness with which it is made.

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LOUIS BENNISON

"is running the leader a close race... His future is full of promise."

This is the Philadelphia *North American's* comment on the star of Betzwood's thrilling, dramatic "Speedy Meade." Of this picture it says: "A great advance over his other pictures."

"Here is the real Western picture; every reel crowded with action and Bennison to offer a great deal more than good looks," says the Philadelphia *Press.*

"Speedy Meade" is Louis Bennison's strongest, fastest, best picture," says the Philadelphia *Inquirer.* ' This star is a leader, right from the beginning."

"You'll see what a great actor Louis Bennison is the momen you see 'Speedy Meade'," says the Philadelphia *Record.* "He shows you the meaning of personality."

"Quite at his best—a breezy, ingratiating hero," says the Philadelphia *Bulletin.*

"Louis Bennison's feats in 'Speedy Meade' will give you all the thrills you will want or ought to have in a picture," says the Philadelphia *Ledger.*

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SAMUEL GOLDWYN *President*

16 East 42nd Street New York City

The most conclusive and convincing proof of the popularity of "Smiling Bill" Parsons in Capitol Comedies is found in the presence of Capitol Comedies in more than 3,000 motion picture theatres.

By the greatest stretch of your imagination you will be unable to name more than six screen comedians appearing in one or two-reel comedies. Of this number three, at the outside, are able to offer twenty-six comedies a year. The others produce and offer less.

Therefore in 14,000 theatres, many of them with daily or thrice-a-week changes, three comedians are the reigning favorites of the American public, making a sustained number of appearances. Goldwyn's distribution and "Smiling Bill" Parsons' clean, laughable comedies have given him the actual leadership, based on the number of accounts served.

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SAMUEL GOLDWYN *President*

16 East 42nd Street New York City

ZANE GREY'S
powerful story
The BORDER LEGION
Starring
Blanche Bates
and Hobart Bosworth
Directed by T. Hayes Hunter

A series of bandit battles that make you fairly hold your breath.

A pursuit and running fight on horseback with as daring riding as has ever been pictured on the screen.

A love story of a woman who saved the life of a wounded outlaw—her own and her lover's worst foe.

The story of a coward who became a man. A drama of muscle and might in picturesque California in the gold-mad days of '49.

These are elements that have established the instant success in first-run and subsequent-run theatres of "The Border Legion."

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Last week we printed

a challenge to all Serial producing companies to show Exhibitors of America a classier, more thrilling or bigger box office winner than "THE RED GLOVE," now sweeping the country, breaking all booking records. Not one replied because they know that

The Reckless Daredevil of the Screen

MARIE WALCAMP

IN

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has everything topped

in those big vital features that go to make serial pictures real, genuine, box office attractions. They know that Marie Walcamp is the most daring serial star in pictures. They know that the great MacGown prepares the wildest thrills and more of them—

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Now breaking all booking records at all Universal Exchange.

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MOVING PICTURE WORLD
Founded by J.P.Chalmers in 1907

REPORT OUT NEW YORK SUNDAY BILLS

Thompson Measure Sanctioned by Codes Committee of Senate and Assembly by Majority of One Each

Albany, March 26.

SUNDAY motion picture advocates went "over the top" here today and late this afternoon had captured two front line trenches through the action of the Senate Codes Committee, which reported the Thompson Sunday Motion Picture bill out of committee by a vote of 6 to 5, Senator Baumes being absent. Later on in the day, the Assembly Codes Committee took a like action by a vote of 7 to 6. The bill now goes into general orders, will be taken up for consideration, and final action may be expected within a week or two. It is claimed this afternoon by supporters of the bill that the Senate will act favorably, but that the Assembly is in doubt.

Supporters of the measure have been active through Capitol corridors for the past several days and have been distinctly on the job. Members of the Senate and Assembly who committed themselves in writing last fall during the forepart of the campaign and signified their willingness to stand back of any bill which would pave the way toward legalizing Sunday motion picture shows in this state have made good their promise, according to word which comes from both committees and which, while not official, voices the vote.

Interesting Day for Picture Men.

Today has been one of considerable interest to motion picture advocates. A representative from the motion picture houses of Buffalo arrived in town, bringing with him 60,000 signatures of persons in the Western city who desire Sunday motion picture shows being permitted throughout that state. And what is more, there will be 20,000 more names from the same city within the next few days. The petitions arrived bound in a most attractive way.

The wording of the Thompson bill is as follows:

"Motion picture exhibitions on the first day of the week.—If, in any city, town or village, motion pictures are now exhibited on the first day of the week, they may continue to be so exhibited during such time after 2 o'clock in the afternoon as the exhibition of motion pictures shall not have been prohibited by an ordinance hereafter adopted by the common council or other legislative body of such city, town or village, the adopting, repeal or readoption of which is hereby authorized. If, in any city, town or village, motion pictures are not now exhibited on the first day of the week, they shall not be so exhibited except during such time after 2 o'clock in the afternoon as shall be permitted by an ordinance hereafter adopted by the common council or other legislative body of such city, town or village, the adoption, repeal or readoption of which is hereby authorized."

The act, if passed, is to take effect immediately.

Slacer Introduces Sunday Measure.

Another phase to the Sunday movie question developed during the last few days, when Assemblyman Slacer, who by the way, introduced the censorship bill, introduced another bill which adds a new section to the penal law and which, if passed, will permit any municipality to conduct motion picture shows for education and recreation on Sunday from 2 to 6 p. m., in armories, school houses, state, county or municipal buildings, or in any hall or room furnished rent free, providing, however, that the pictures are previously censored by a local board of recreation serving without pay and appointed by the local authorities. The bill specifies that no admission charge must be made for these pictures. GRANT.

Fire Bureau Heads Are Indicted in Graft Case

DR. WILLIAM S. DOYLE, chief of the Bureau of Fire Prevention, city of New York; Frank McGinnis, Chief of the Bureau of Public Assemblies; Leon Wallace, a cafe manager, and Frank McGoey, a friend and neighbor of Wallace, were indicted by the Grand Jury March 27 on a conspiracy charge, placed jointly against the four, and in addition each man is indicted on two separate counts, charged with accepting bribes. Bonds for each man was fixed by Judge Rosalsky at $1,000.

The indictments are the culmination of an inquiry which was begun a month ago when Fire Commissioner Thomas J. Drennan received complaints that motion picture men were being compelled to pay tribute to a concern known as the Colonial Film Exchange in order to carry on their business.

Investigation developed that the manager of the exchange was Wallace and that Wallace was a friend of McGinnis. A raid was made on the place, and Florence McGrath, a stenographer, was questioned. She told District Attorney Swann, it was said, that in the month she had been employed at the "exchange" checks amounting to more than $1,500 had been received. As far as she knew, she said, no films had been sent out to the motion picture show owners who sent in the checks.

Frederick L. Collins Sails for Europe.

Frederick L. Collins, president of McClure Productions, Inc., and publisher of McClure's Magazine, sailed Saturday, March 22, on the "Adriatic" for Europe. He expects to visit England, France, Belgium, Holland and Italy and will be gone several months.

In addition to important business for his magazine, Mr. Collins will devote a large part of his time to consummating extensive motion picture projects. Mr. Collins has been busy upon plans for these enterprises for several months.

Mr. Collins has been preceded to Europe by a special representative of McClure Productions, Inc., who will transact the preliminary details for all the McClure motion picture activities abroad.

Syndicate Buys New York for "Unpardonable Sin"

THE sale of the New York State territory for the Harry Garson production, "The Unpardonable Sin," to a syndicate made up of a number of the biggest theatrical operators in the country, was announced a few days ago. Lawrence Weber and Bobby North, prominent in the Apollo Trading Corporation, who purchased the foreign rights on the picture, engineered the deal for the New York territory, enlisting the support of ample capital through their praise of the production.

"The Unpardonable Sin" will open at a prominent Broadway theatre in the near future for an indefinite run and will be advertised and promoted on a particularly large scale. The syndicate has not yet announced its plan for placing the picture in the important theatres in other cities throughout the territory which it now controls.

Branham Leaves Detroit Majestic.

Charles D. Branham has resigned as manager of the Majestic Theatre, Detroit, taking effect Saturday, March 22. He plans to leave for the south to consult with the owner of a string of theatres, who is after him. Mr. Branham went to Detroit from Minneapolis, where he had charge of three big houses. No successor was appointed up to the time of going to press.

Charles Guise, who recently came to the Majestic Theatre, Detroit, has been appointed advertising and publicity manager for the Majestc, Regent and Orpheum theatres, Detroit.

Exhibitor Charged with Murder.

Homer Barnes, owner of a moving picture theatre in Hillsboro, Ohio, is under arrest there charged with the murder of his wife Charlotte. According to authorities of that town he confessed after a bloody knife and wearing apparel were found hidden in the theatre. Barnes and his wife operated the show, and Barnes claims he cut her throat following an argument over the business.

He is confined in the Highland county jail awaiting action by the grand jury.

WARREN JOINS HODKINSON CORPORATION

Vice-President of Goldwyn Resigns to Take a Similar Position with Distributing Organization

W. W. HODKINSON announces the election of F. B. Warren as vice president of the W. W. Hodkinson Corporation, thereby springing a surprise in the business side of the motion picture industry. This new affiliation means the retirement of Mr. Warren as vice president and a member of the board of directors of the Goldwyn Distributing Corporation, with which he has been associated from the day of its formation in 1916 by Samuel Goldwyn.

"I think Mr. Warren shares my own opinion as to the necessity for the integrity of product and the improvement of relations existing between the exhibitor and distributor of motion pictures," said Mr. Hodkinson in making his announcement. "I have watched his development in the industry and have felt that his previous experience as an editor and publisher of important newspapers gave him a sound base for straight thinking. After all, both the making and the selling of motion pictures is a publishing function, and the most successful publisher of pictures will be one who rejects unfit materials in his search for the selective, finer materials upon which he can place his imprint.

Hodkinson Building Slowly.

"During the past year the W. W. Hodkinson Corporation has proceeded with great deliberation to build an internal organization capable of doing the big things we have in prospect. We have not wished to expand too quickly, for that has been one of the big faults of the industry both in its business and production sides. I am now gathering about me both the men and the product that will make our company's name stand for a definite quality in production and service.

"By service I mean our business relations with the exhibitor as well as the aids rendered the exhibitor in conjunction with the pictures he receives from us. I shall next week make a comprehensive announcement on the product that I have assembled for our new season, together with some plans for a releasing innovation which I am certain will win exhibitor support immediately."

Warren Tells Why He Changed.

"My affiliation with Mr. Hodkinson is founded upon business logic," is Mr. Warren's explanation of his unheralded change. "My first reason is founded on the memory that six years ago when W. W. Hodkinson founded the Paramount organization and laid down the fine pattern and fabric on which it was builded, the producer-distributor and the exhibitor were not engaged in a blood feud. They were not at each other's throats.

"They did not feel that there was any necessity for their being enemies. A thousand Strands and Rialtos and their equivalents in all of the large cities of the country are operating today because of the initial Hodkinson vision that pioneered in good pictures at decent prices, instead of contributing to the abundance of cheap melodramas that formed the prevailing motion picture diet of that period. The continuation of such product meant the continuation of converted store shows and five-cent houses.

Buys More Goldwyn Stock.

"Mr. Hodkinson has always had a lesson to teach. He has been a pioneer, and I like both pioneers and men who use their brains. He has had the patience to redevelop slowly. I believe in the things he is going to do, and I want to help do them. I have the friendliest and best of feeling for the Goldwyn organization, of which I have been a part since it was organized, and this is further evidenced by the fact that a few hours before my resignation I purchased additional Goldwyn stock on which I had an option. I hope to be up to my eyes in work with the W. W. Hodkinson Corporation on April 1."

Conducted Big Advertising Campaign.

In trade circles Mr. Warren has been credited with being one of the builders of the Goldwyn organization. Even prior to the completion of the first Goldwyn production two years ago he had made the name Goldwyn known in all parts of the world and had, through one of the most unusual sales campaigns in motion picture annals, made the entire industry eagerly await his company's product. In the British market his campaign of introduction gave Goldwyn the standing possessed by only a few brand names that were years older and backed by scores of releases. As a result of this campaign in the United Kingdom, the Goldwyn releases abroad were remarkably successful from the outset.

Since December Mr. Warren has been in sole and exclusive charge of the merchandising plans and distribution of the Ford Educational Weekly for the Goldwyn organization, and under the spur of his enthusiasm the Goldwyn offices have placed this feature under contract in more than 4,000 theatres.

Buys New Outing-Chester Series for Great Britain

THE new series of fifty-two Outing-Chester pictures, produced by C. L. Chester in co-operation with Outing Magazine, has been sold to the Moving Picture Sales Agency, Ltd., of London, for Great Britain through the agency of B. Nichols. Mr. Nichols, who controls the Sales Agency, and is one of the best known film men in London, arrived in New York a short time ago, and gives an interesting account of the demand of English film audiences as compared with our own.

"The English people go to the moving pictures to be entertained," said Mr. Nichols, "and they fight shy of anything which sounds ponderous and instructive —"high-brow" you call it in this country. For that reason the heavy educational film is not popular among our exhibitors.

"But the sort of thing that Mr. Chester has been producing in the last Outing-Chester series and in this new one of fifty-two pictures is a different matter. These films are always amusing, always picturesque, and with as much action in them as a five-reel melodrama. The incidents caught by the camera in all parts of the world are really thrilling, and the titles make people laugh.

"That is what we want in these days —to thrill people and make them laugh. After the strain we have all been through it is what all moving picture men want on both sides of the water; and I have bought the Outing-Chester pictures because they have what the ordinary educational film lacks—originality and humor."

The Rialto, of Indianapolis, Is To Be Greatly Improved

THE motion picture business in Indianapolis has passed the "full house" and "S. R. O." stage.

Following close on the heels of the announcement of the extensive enlargement of the Lyric Theatre, on North Illinois street, by the Central Amusement Company, comes word from the Lenwood Amusement Company of the enlargement and remodeling of the Rialto Theatre, at Kentucky avenue and Illinois street.

The plans and specifications for the work call for a new and larger entrance to the theatre from the Illinois street side as well as a change in the Kentucky avenue entrance. The new opening, when completed, will be twenty-two feet in width. The floor will be of marble and the walls and ceiling will be richly decorated. One of the pleasing features of the new lobby and entrance will be the illumination. No chandeliers will be visible as the lighting fixtures are to be incorporated in the scheme for the decoration of the ceiling.

A nursery and playroom for children will be installed, also a rest and smoking room for men and a rest room for women. The capacity of the house will be increased by about 400 seats.

It is estimated that the cost of rerun between $25,000 and $30,000.

Loew Chooses Cleveland for Headquarters City

THE visit of Marcus Loew to Cleveland, the week of March 15, had a double significance. He now operates the Stillman Theatre, and announced that he expects very shortly to begin work on two big theatres in Cleveland, also that he intends to move his Chicago headquarters to that city where the main business of his central west theatres will be transacted.

Accompanying Mr. Loew was Thomas P. Lamb, his architect. Loew stated that he intended to build downtown, a theatre for vaudeville and another in the Euclid—East 105th street—district for pictures and vaudeville. He also intimated that he would have at least five theatres in Cleveland within a year.

In announcing that he would establish central western headquarters in Cleveland, Mr. Loew pointed out that several of the big film companies have their district headquarters there and that it is also handy to the cities in which he has theatres, such as Toledo, Dayton and Pittsburgh.

TRADE PAPER FORUM IS WIDE OPEN

Many Picture Showmen Discuss First National's Proposal to Limit Advertising to Five Mediums Devoted Strictly to Forwarding Film Industry —One Manager Says Two Will Fill the Bill

OUR exhibitor-subscribers have found a field of common interest in First National's proposal to limit its advertising appropriation to five trade papers—the five that devote their organization and effort to promoting the film industry and only the film industry. The story began with an expression of opinion by William Sievers, of St. Louis, printed in Moving Picture World dated March 22; an expressed approval of the circular letter James D. Williams had previously sent to First National members, in which Mr. Williams "declared himself" in unmistakable terms. The sound business statements by Mr. Sievers "went over."

Last week we were privileged to print a symposium of opinion sent in by picture showmen from various sections of the country. They expressed their opinions freely and we gladly printed them them in the hope that further discussion would eventuate. Here is another installment—and we hope to be able to print several more "batches" from subscribers who are sufficiently interested in the business that is yielding their bread and butter to add their opinions and convictions to the sum total.

We aim to be fair and open in the publication of these communications. We run them without "editing"—without cutting out the things that might not entirely favor our own publication. What we want is the opinion of showmen who are interested in their own business sufficiently to aid "the other fellow" in arriving at a sound conclusion. Come on in! Say what you think—and remember the opinion of a manager in a 2,000-town means just as much to the logical outcome of the situation as does the opinion of the manager of the biggest chain of moving picture houses in the country.

Read this symposium. Give thought to every letter we print. If you can add anything to the grand total, send your ideas along and they'll be mighty welcome. Space in a moving picture trade paper was never devoted to a better purpose. We are willing to take our chances in the final summary. Kick in with your opinion! Here is the list for this week:

By E. W. Collins.

Liberty Theatre, Electra, Texas.

I SUPPOSE a trade journal is like a man. When a man advances an idea or a plan he wants it to be supported by people who agree with him. So, when Moving Picture World has the editorial courage to take the bull by the horns and tear down a theory about trade paper advertising, it wants to know whether the exhibitors, for whom it is doing this, thinks that it is right.

As an exhibitor I'll say you are right, damned right, and right beyond all doubt, argument or question. First National Exhibitors' Circuit has gone to bat with something worth while when it permits the World or any other publication to print its private correspondence about its advertising policy. And the World has taken up the gauntlet for the exhibitors and for the industry in a campaign that should awaken the producer and distributor advertisers to what the exhibitors think about their disbursement of advertising money.

Why Stop at Five Publications.

For the trade to support and encourage so many publications, particularly the hangers-on, is not only burdensome but it is a harmful practice. The expense must inevitably be shouldered off on to the exhibitors, and they, in turn, must seek it from their only source of revenue, the public. Now that we are burdened with a multitude of taxes of all kinds why should not the rest of the advertisers do as First National has done? Only why stop at five publications in the process of elimination?

I am what you call a small town exhibitor. I have never run a big town house, therefore I do not know what demands are made upon such managers, but I can see no reason from my position as a small town exhibitor, or from what little I do know of the problems of the big town manager, for any exhibitor to spend money or time on a paper that devotes ninety per cent. of its space to circuses, vaudeville, carnivals, the legitimate stage, or sports and the stock market. Neither can I understand why an exhibitor would subscribe for any of these outside papers with nothing but a few pages for a moving picture department when he could just

Polished Gamblers and Fashion-Plate Gold Diggers of '49 Back Up Warren Kerrigan, Star of Hodkinson's "The End of the Game."

as easily subscribe for one or two of the big ones and get all the information he needs.

Still Room for Improvement.

While these two papers which I have in mind (you all know who they are) seem to try and give the exhibitors unbiased opinions of the pictures they review, I believe there is still room for improvement. I can recall one instance of the editor of a certain journal who came out with some mighty strong editorials against the exhibitor-owned companies. Now whether this was his honest opinion or just a sop to the already organized companies I do not know. Yet I do know that it did not set well with me, and the past year or so has proved this editor entirely wrong in this.

Now, it seems that it has remained for that very exhibitor-owned organization to put into practice a policy which is sensible, ample and sound, unproductive lines.

Moving Picture World deserves the support of every exhibitor for what it is doing in this connection to awaken the industry to a great big leak in funds, and I want to thank you for having the courage to tackle it without fear of consequence. You are proving yourselves well worthy of exhibitor confidence.

By Frank W. Buhler

Managing Director Stanley Theatres.

IN your issue of March 22 there appears an article expressing the views of William Sievers on the First National's trade journal advertising policy, in which he sets forth several reasons why the proposition to limit advertising to five motion picture journals is the right thing to do.

While I believe that the time is at hand when the useless waste of money in non-productive advertising should be stopped, I am not thoroughly in accord with Mr. Siever's views as to the elimination of all but five trade journals. Of course there are many trade publications now receiving a goodly amount of advertising which fail to bring the advertiser any noticeable results. These I would say to cut out at once, but there are others which devote much space and do lots to help the industry thrive.

Should Measure Journals by Strength.

These latter journals, I think should be given some little consideration and be allotted a certain portion of the advertising to encourage them in their good work. By this I mean that they should be measured up with their strength in the motion picture industry and given space in proportion.

It may be true of some exhibitors that they only have enough time to read two journals each week, but there are others who go through many more each week. As managing director of the Stanley Theatres in Philadelphia, New York, Atlantic City and other cities, I am compelled to keep in close touch with every angle of the industry, therefore it is necessary for me to read numerous trade journals each week.

I don't know of any other business in the world in which there is so much money wasted in non-productive advertising as there is in the motion picture industry. I am a firm believer in advertising, but only in a sensible way. Great care must be exercised in the selection of publications so as to get the best possible results.

If the new policy of the First National Exhibitor's Circuit can be worked out in a way that will not injure the industry, it should prove beneficial both to the Circuit and to the exhibitors, as the money thus saved can be put into the purchase of bigger and better pictures.

By D. A. Kuhlman

The Rex Theatre, Jackson, Mich.

AT last we find a company of film producers who have backbone and foresight enough to buy advertising space as they would any other commodity necessary in the making and producing of pictures. By this I am referring to the First National's trade journal advertising policy.

Every month I throw enough motion picture literature in the wastepaper basket that if the advertising expenditure on exhibitors in these mediums were totaled would produce the greatest motion picture the world has ever seen.

It is impossible to estimate the waste of time and money spent in publishing in these so-called authoritative motion picture mediums.

In all my years in the motion picture game I have run across many motion picture magazines and trade journals, some of which have died a natural death. But among the real live ones, and those I depend upon for authentic picture information, I find the Moving Picture World, Motion Picture News and the Trade Review to stand head and shoulders above the rest.

Scattering Hits Won't Win.

Yes, First National is on the right track. Weed out the weak sisters and advertise in mediums that will have a tendency to build up rather than tear down the good virtues of the motion picture business. The team that scatters its hits never wins ball games. Bunch your hits and drive hard. Pick your mediums. Stick to them. Rather three good ones than a dozen also rans.

Save the money spent in injudicious advertising, and if at any time you have surplus appropriations for advertising put it into better engraved cuts and go the limit on publicity in co-operation with your franchise holders.

Yes, the First National policy is rock bottom and one that will have producing companies falling in line in a hurry. Stick to virgin motion picture magazines and journals. It's not alone conservation. It's practical. Yours for the Fifth Victory Loan.

By George J. Schade

Schade Theatre, Sandusky, O.

I HAVE read Mr. Sievers' article in the Motion Picture World of March 22, and "I second the motion." Two trade papers are enough. We are swamped with advertising matter, magazines, etc., every day. This stuff is coming in so fast that we bought a baler to take care of the oversupply. The writer owns a First National franchise for Sandusky, and wishes to say that First National is blowing in entirely too much jack when they take on five trade papers to advertise their productions. We never pay much attention to trade publications.

We never pay much attention to trade paper opinions on pictures, because the fact is always this, viz., a producer holds the whip hand over the trade paper—"good write-up big advertising, poor write up nothing doing from Mr. Barnum." Good trade papers have their place in our theatre. We get help for exploiting, music cues, news in general pertaining to the picture game, and a few other minor things that assist us in putting them over, but when it comes to criticisms in trade papers, we say "Good-night."

Wants Plain Honest-to-Goodness Statement.

If you want criticisms, buy Wid's or Screen Opinions, and get what you pay for. If the producer wants to advertise a production, let him buy enough space in a couple of good journals, so that one can read them "while on the run." We don't care a rap to read about little Mary buying another auto or Doug playing golf in Maine. What we want is a plain, honest-to-goodness statement from the advertiser, telling us what he has to sell, and we don't want any frills or fringes attached to them either.

Mr. Sievers suggests weeding them out. Why not have some producer put them out with his overabundance of "Poison Gas?" Cheer up, fellows! We'll be wearing diamonds when McAdoo starts in to produce pictures, because he will be getting all of his publicity gratis. First National take the hint. Maybe Newton D. Baker will be open for a job soon. You might then get a lot of free advertising, 'twould help us out immensely from a financial standpoint. Yours for two magazines only.

By W. W. Graham

Webster Theatre, St. Louis.

AS a "trade journal exhibitor" I want to go on record as approving every statement made by William Sievers in the article dealing with the trade journal advertising policy of the First National Exhibitors' Circuit, appearing in The World March 22.

It is high time that some company has come to the front on this proposition. I want to congratulate the First National for taking the lead.

I do not have time to review all of my programs. Therefore, I depend largely on the trade papers for my information.

For that reason I demand the leading journals—those devoted exclusively to motion pictures.

When I find time to read two of the magazines thoroughly, I consider myself fortunate.

Far Too Many Papers.

As stated in the article, there are too many papers in the field. There are far too many. The field is not big enough for all of them.

I believe that in the near future many of the smaller journals will suspend publication. Now that the fight is started; now that they have been properly exposed; now that their worthlessness is known, let's keep up the fight.

Every exhibitor should join in the war on trade journals that permit their advertising to influence their "news matter."

If an exhibitor reads a nice article about some picture and books the production on the strength of the article and finds to his sorrow that the stuff

he read was untrue, who will suffer? Will that alleged trade journal pay for his losses?

Most men can tell "colored" news. Some can't. They pay the penalty for even reading trade journals of the biased type. Again, an exhibitor reads an article "roasting" a picture. He intended to book it, but because of the knock forgets it. His rival books the production and makes a killing on it. It was a good picture and, the first exhibitor again learns, to his sorrow, it was "hammered" because the producer did not advertise in that particular paper.

Showmen Make Their Own Deductions.

On the other hand, when we see a picture boosted in a responsible journal, we know that it is good. And when we see a production made by one of the big advertisers criticised we know that the picture is not so good and have even more faith in the nice things that are said about other productions.

I notice that the responsible papers occasionally roast a picture made by one of their best advertisers. I also notice that such journals never knock the producers who do not advertise with them.

Everything in Mr. Sievers' article is true. It is just plain common sense and I believe every man and woman in the business will agree to it. As to the point it makes about five journals covering the field I must disagree with him. I believe it could be covered thoroughly with LESS than five. Five is exceptionally large measure.

By C. P. S. Kouran

Manager the Pageant Theatre, St. Louis.

THE First National is right! That is my verdict, after reading the remarkable article written by William Sievers, of St. Louis, dealing with the advertising policies of the First National, as regards trade journals. "The Man from Missouri" certainly makes a clean-cut case of it. And right here allow me to make a prediction:

It won't be exclusively the advertising policy of the First National for any great period of time. Why? Because all the big producing and distributing companies are going to fall into line and adopt the policy themselves.

And one more prediction:

Weeding Out Will Take Place.

The "weeding out" of the trade journal garden, as referred to by Mr. Sievers, will take place shortly. The "big fellows" are going to realize that every dollar spent with the "fly-by-nights," and that's a good term for some of our so-called trade papers, is a dollar cast to the winds. And the "little fellows" who have been forced to advertise by persistent hammering will soon realize that all the hammering such publications can do cannot harm them.

In my own opinion, every point made by Mr. Sievers is a plain statement of fact. No criticism can be made of any part of the article. It appears to me that the policy adopted by the First National is the policy that any wise distributing company, or any other business doing national advertising, would adopt.

The policy of the First National, in a way, is an elaboration of the policies of my own theatre. I advertise in mediums that I know get results. I have discarded such mediums that have proved valueless. In my opinion, it would be just as wise for the First National to buy space in the inferior journals as it would be for me to advertise my theatre in the St. Louis Argus—said Argus being our negro paper.

Approves Common Sense Policy.

Incidentally, I believe the First National could get as much benefit by advertising in said Argus as in some of the trade journals that are in the field for ads. (And no doubt such an ad in the Argus would be more widely read than in some of our alleged "trade journals.")

In selecting the five leading journals as the mediums for its advertising The First National took the wise step. Few exhibitors find time to read five journals, even though they subscribe to that many. But it is safe to say that every person engaged in the industry takes from one to five of those journals in which the First National advertises. Therefore, it would be a waste of money to go any farther.

In conclusion let me say that the policy of the First National is the only "common sense" policy possible. I want to place the stamp of my approval upon it.

By Peter Magaro,

Manager Regent Theatre, Harrisburg.

I WANT to take this opportunity to commend William Sievers for writing his expression of opinion on the advertising policy of the First National Exhibitors Circuit. Having booked some of its attractions, I feel as though the opinion is virtually the same as my own.

To my mind, the fundemental reason why the First National Exhibitors Circuit is right in its advertising policy is because it has weeded out the garden, as the St. Louis manager so aptly puts it. First of all qualities demanded in a publication, trade or otherwise, is truthfulness. We find in many magazines purporting to be trade publications articles coming direct from the press agent of a star or a corporation. These are on the face manifestly untrue, but just because the star or corporation uses several pages of advertising in the magazine they are given the readers free of charge. The exhibitor naturally loses faith in a magazine of this sort very quickly and turns toward the magazine which prints the truth, regardless of what it may cost.

Should Watch Ads as Well as News.

The First National, I believe, has recognized this. It has also recognized the fact that when a magazine prints the truth in its news columns it is careful to see that its advertisements measure up to the same standard of truthfulness. I do not know, of course, whether this is the case, but one would naturally assume it. The object, therefore, is reaching the exhibitor successfully, and the way to advertise in a magazine that can be relied upon.

One of the big mistakes being made nowadays by the producers is to advertise extensively in magazines which carry so-called "motion picture departments" in the back pages. It is fallacy to believe that these advertisements sell the exhibitor. You would not expect an exhibitor to pick up a magazine and read all the way through a melange of various kinds of trade news for the sole and simple object of finding the scant supply of motion picture news at the tail end. Understand I am not criticising these magazines. They have their mission to perform. They must touch all phases and branches of the amusement profession. But it is manifestly impossible for them to cover each field successfully.

Trade Magazines Are Read Closest.

That is why we have specialist-magazines, which specialize in vaudeville, others which specialize in the legitimate stage, and others which specialize in motion pictures. It is evident that the magazine which specializes in motion pictures, which covers every angle of the business from advertising to production, is the magazine that will be read the closest by the exhibitor. The First National people have singled out these magazines and are avoiding duplication by advertising in them exclusively. To my mind this is a big advantage for the exhibitor, because he does not have to wade through other magazines to learn what is happening in the realm of his own particular business, and further it helps to pull down the ultimate consumer cost.

By L. L. Willey

of Sayward & Willey, Colonial Theatre, Rochester, N. H.

IT Pays to Advertise." How many times have you seen this slogan, but did you ever stop to consider its incompleteness?

Would it not be better, "It Pays To Advertise Right," for certainly the industry has been spending their money. In fact one could say the motto has been "It Pays To Advertise Left and Right," regardless of value or results from the medium they are using.

On reading in a current issue of The World that First National had decided to limit its trade advertising, I felt that I was right in a statement I made to a fellow exhibitor, that film concerns were always preaching "Advertise," while they themselves in many cases showed poor judgment by using anything and everything in the shape of Journal or Trade Papers.

Papers Fair to All Are Needed.

Few trade papers whose criticisms and editorials are not influenced by large space consumers and who are not afraid to say "rotten," when a picture is everything the word means, who are fair to both producer and exhibitor, are what we need.

An exhibitor would rather know a picture he has booked was below average, so that he may strengthen his program by some means, rather than to tell his patrons what a wonderful show he has and have them go out feeling they have been "buncoed." It is up to the trade papers to tell them.

The producers should be honest in their advertisements. It is hard to tell just what the word feature means. In the past we understood a feature as something good; now if a picture is good, we usually find them calling it a "super-production, special extra selected extravaganza," or some sort of name with as many adjectives as seem to be at hand.

When the producing concerns limit their trade advertising to fewer "trade

offered on this market," he continued. "There is an active propaganda under way in England, France and all of the entente countries to urge the use of 'home made' products. The war-distressed countries are going to encourage the 'buy at home' spirit among their people and that is going to be another obstacle to successful American film exploitation abroad."

Spain Ripe for Exploitation.

Spain, however, is an open market, according to Mr. Marion. American goods are easily marketed, but they all come through English selling sources and very little if any distribution of American goods results from direct dealing with the Spaniards. Mr. Marion told of one of the largest picture houses in Madrid that lately closed for repairs and reconstruction. On the sign giving the reopening date it was proudly acclaimed that "American films," American projection machines and the famous "American Manusa screen" would be exclusively in use when business was resumed. Simplex and Power have almost entirely replaced the Pathe and Gaumont projection machines in Spain, he said. Film stock is scarce and none can be had in Spain even for titles.

"The United States needs more than ever to continue its exploitation in Spain. Trade follows the film. The projection of industrial pictures, backed by distribution of the product advertised, will create an immediate outlet for goods of American manufacture," said Mr. Marion. "There is a great field ready for cultivation; the opening wedge has entered. It would be a catastrophe for this Government and the American manufacturer to miss their wonderful opportunity." HILL.

PRICE IS A MASTERLY PROPAGANDIST

Entertains Delegates of Women's Convention with "Little Women" and Wins Them to Motion Pictures

IN his successful exhibition and exploitation of "Little Women," the Paramount-Artcraft picturization of Louisa May Alcott's widely known book, Joe F. Price, manager of Allen's Calgary Theatre, Canada, demonstrated his possession of that essential understanding of what sort of advertising is proper for certain kinds of pictures. When a government comes to the point of thanking a manager for the presentation of fine pictures it is time for exhibitors all over the country to rise up and do things a la Price of Calgary.

Tactful Judgment on Convention Week.

Mr. Price realized that, while the book had a wide reading, it was necessary to direct its appeal to a class of people not ordinarily in the habit of patronizing the motion picture theatre. He booked the subject to run concurrently with the annual convention of the Women's Institutes of Alberta, the largest women's gathering in western Canada.

Two months before the picture was to be shown Mr. Price played a master card in writing a letter to the secretary of the Women's Institutes, telling her of the picture "Little Women" and suggesting that it would be a pleasure to arrange a private showing for the delegates attending the convention. The result was that the private screening of the picture was included in the official program of the convention.

Printed Special Invitation.

Mr. Price had special programs and invitations printed, the latter being used by the delegates as admission tickets, and at 11 o'clock Wednesday morning the women came in a body, a thousand strong. A special musical program was arranged.

"When I heard the women weeping even above the pipe organ," said Mr. Price, "I knew the picture had gone over. My Wednesday business was good. Thursday picked up $50 over Wednesday, while Friday showed a gain of another $100."

Seeing Opportunity and Gripping It.

Realizing what a splendid opportunity for propaganda he had in the class of women who attended the convention, Mr. Price devoted the back page of his special program to an appeal for the proper attitude toward motion pictures. There were women at the gathering from all parts of the province—from as far north as Peace River, 700 miles above Calgary, and as far south as the international border. These women not only carried away a pleasant recollection of the hospitality of Allen's Theatre, but to the four quarters of the country they took the seeds of approval of the moving picture.

A letter to Mr. Price from Miss Mary MacIsaac, superintendent of Alberta's Women's Institutes, not only thanked him for the entertainment, but said: "Your presentation of 'Little Women' has done more to remove the feeling of prejudice against motion pictures than anything else which ever has been done."

Meet "A Regular Fellow"

Taylor Holmes is a woman hater in the Triangle picture of the above name.

Jewel Carmen Again Wins Point in Contract Suit

JUDGE KNOX, in the United States District Court, on March 22, denied the application of the Fox Film Corporation and the William Fox Vaudeville Company for a dismissal on the pleadings of the suit instituted by Jewel Carmen, the former Fox screen star, to enjoin the defendant companies from interfering with her contractual relations with rival film companies.

Miss Carmen alleges that when she signed a contract with the Frank A. Keeney Productions after rescinding her contracts with the Fox companies, which she contends were not binding, the defendant companies enforced a boycott to prevent her from earning a livelihood in her profession.

Judge Knox granted a preliminary injunction in the suit some time ago, as announced in the Moving Picture World, but Rogers & Rogers, counsel for the defendants, applied recently for a dismissal of the suit on the ground that the allegations set up in the bill are insufficient to maintain such an action.

"I have again read the pleading, together with the briefs submitted, and am still of the opinion that it makes out a case, which, if established by proof, will warrant the plaintiff's receiving equitable relief," concluded Judge Knox.

Mary MacLaren Entertains.

Mary MacLaren, Universal star, was hostess at a party given in the Universal City studios last week in honor of the Naval Affairs committee which is on a tour of the Pacific Coast inspecting the coastal defenses. The committee came to Universal City upon the invitation of Carl Laemmle and spent an entire day watching the various film companies at work.

The committeemen visiting the producing plant were L. P. Padgett, chairman of the Naval Affairs committee; Frederick C. Hicks, Fred A. Britten, William J. Browning and Carl Vinson.

Rowland Leaves for the Coast.

Richard A. Rowland, who, together with Maxwell Karger, presents the Nazimova de luxe screen dramas, left on a trip for Hollywood, Cal., last week to see a projection of the star's latest super-feature, "The Red Lantern," the cutting and assembling of which has just been finished under the personal supervision of Mr. Karger.

Upon Mr. Rowland's arrival in California a conference of executives of Metro, who are the exclusive distributors of the Nazimova productions, will be held to perfect the details of special plans for the exploitation and distribution of this sensational production.

D'Asseau to Assist Holubar.

Leon D'Asseau, who acted as art director for Robert Z. Leonard's Universal company for several months, has been appointed assistant to Director Allen Holubar at Universal City. Reaves Eason, who assisted Holubar in the production of "The Heart of Humanity," is now working with Director J. P. McGowan, who is producing "The Red Glove" serial.

YANKEE SHOWMEN COMBAT CLOSING

Exhibitors' League in Boston Begins Fight Against Measure Filed by Representative Cowin—Have Best of Argument Before Mercantile Affairs Committee

THE Motion Picture Exhibitors' League of Massachusetts put up a strong fight before the Massachusetts Legislature against a bill filed by Representative Frank W. Cowin, of Boston, which would prohibit the opening of motion picture shows on Sunday.

A hearing was given on the bill before the Committee on Mercantile Affairs and the representatives of the Massachusetts exhibitors had all the best of the argument. While no report has yet been filed by the committee there is hope by the leaders among the exhibitors that the committee will report the bill unfavorably. If the bill is passed along to the House for action the exhibitors are preparing for a strong battle.

Miller and Wasserman Lead Attack.

Hiram E. Miller, attorney for the Motion Picture Exhibitors' League of America, and Harry I. Wasserman, secretary of the Massachusetts branch, made the main arguments in defense of the exhibitors. Mr. Wasserman made a strong and convincing plea, speaking as an exhibitor. He is manager of the Eagle Theatre, 2227 Washington street, Boston, and is a live wire in the exhibitor's league.

Representative Frank W. Cowin and the Rev. Martin D. Kneeland, of Winchester, general secretary of the Lord's Day League and others, spoke for the bill. They claimed that the opening of movie shows interfered with the proper observance of the Sabbath and caused many persons to remain away from church. They believed that the movie shows have a bad moral effect upon the communities where they are located.

The proponents of the bill had no new arguments in addition to the general condemnation of the motion picture as a Sunday attraction in opposition to the churches.

Attorney Miller, for the motion picture league, declared the motion picture was an antidote for crime. He said:

"How many dives existed in Gloucester. Then came the movie show. The dives are out of business now. Their former patrons, many of them seafaring men, now find wholesome pleasure in an evening at the movies.

In speaking specifically, he said the moving picture theatres were formerly of the smaller type and were permitted to remain open but six days a week. At the time the site of the theatre recently opened in Gloucester was purchased, the plan was to erect a much smaller building than the one now there. The new theatre is one of the best in the country.

Did Not Meddle with Politics.

In response to a question from the committee Mr. Miller said the moving picture interests have never been active in opposing the election of a Cambridge mayor. If Mayor Rockwood were opposed because he closed the motion picture theatres on Sunday it came from the people of the city whose will was balked by the mayor. He said if the people want picture shows they will insist upon having them. Sunday audiences are generally capacity houses. The people are the sovereigns, and if they want cabarets and other shows on Sunday they will get them, he responded to a question.

Mr. Miller said, in response to a question, that Sunday baseball and Sunday movies have little in common as the latter is confined within four walls so that no one outside is disturbed by it. The moving picture also carries instruction as well as amusement. He denied that the movie interests have aided in the defeat of Sunday baseball.

Representative Carey, of Boston, opposed the bill and pointed out that movie shows are held in certain Dorchester parochial schools on Sunday nights without opposition.

Fewer Arrests Since Sunday Movies.

Senator Curran, of Boston, said that police records show that there were more arrests on Sunday nights before the movie shows were permitted than since that time. James A. Shanborn, of Boston, said that the hotels were worse than the motion picture shows and if the people are unable to go to the latter they will go to the hotels. "For God's sake, crush the hypocrisy," he added, "and let those who desire to attend the Sunday evening shows, do so."

The main argument of the hearing was made by Secretary Wasserman, of the exhibitor's league. He said in part:

"As secretary of the Motion Picture Exhibitors' League of Massachusetts, whose members represent an investment of $22,000,000 to $25,000,000, I desire to take exception to the bill before you on closing the theatres on Sundays. There are two reasons for our opposition to the bill, and they are: Monetary consideration and the influence of immorality that Sunday closing would create.

"It is a positive fact that the theatres of Boston and vicinity figure their overhead expenses on the seven-day basis, and in 95 per cent. of the cases, if we did not have the seventh day, or Sunday, our investment would be hampered and losses result owing to the tremendous expenses we are under: increased salaries, film cost taxes and other additional expenses that have occurred since the declaration of the war.

"There are, on the average, sixty licenses granted for Sunday shows, for which we pay $11 each, every Sunday. The city and state derive a revenue from these of $660 a week, or on a forty-five week a year basis it would mean a loss of $29,700. The theatres running Sunday shows average at least ten employes or six hundred a week, and they receive an average wage of $4, $2,400 a week and $106,000 a year. The Government, on a 10 per cent. revenue tax, would lose at least $135,000 a year, besides $4,000 to $7,000 on reel tax.

"Gentlemen, these are facts and figures that must be taken into consideration besides the moral facts which are great factors in our community at the present time. You are aware, gentlemen, that the motion pictures and vaudeville act shows on Sundays are duly censored by the state police and that we cannot show any picture without proper eliminations, such as shooting, dancing, or drinking scenes. As a matter of fact, pictures shown on Sunday are scenic, cartoon, news reels, and only light comedies and comedy dramas. No vaudeville players are allowed to dance, or sing parodies, or change costumes that are eligible on week days. Therefore our concerts are run in accordance with the Sabbath Day.

Closing Would Help Hoodlumism.

"I have taken the matter up with numerous police officials and they claim that the closing of theatres on Sundays would create hoodlumism and cause people to seek their pleasures in other ways that would not be as clean and wholesome, as sitting at a clean theatre watching motion pictures or vaudeville.

"Representative Cowin made a remark that pictures are immoral. This cannot properly be substantiated, owing to the fact that at no time within the past five or six years has there been any reason to find any material fault with them. We are today a big industry and why should we be burdened by unnecessary evils?

"The motion picture industry has done as much, if not more, than any other industry during the war; we have assisted the Government in hundreds of ways, selling Liberty Bonds, allowing four-minute men to speak in our houses, allowing the contributions of money towards the Red Cross, and other contributions, allowing slides to run in different propaganda efforts of the Government and we have done everything at a great sacrifice.

Theatres Now Represent Community.

"Does it seem right now, gentlemen, that our investment should be jeopardized by such legislation? The theatres today are not what they were years ago; they are larger, better ventilated and the representative and other speakers are doing an injustice to the mayor's official censor, the state police and city officials by fault finding. There are thousands of people that go to the pictures Sundays that cannot go on week days and were it not for the fact that it is a wonderful change, and were it not for the fact that they derive pleasure and recreation, they would not patronize the Sunday night shows."

Mr. Wasserman's argument carried considerable weight with the committee. In spite of the balance of argument being with the opponents of the bill the exhibitors fear they have a lively fight on their hands to stave off injurious legislation and the Massachusetts league officials, headed by President Frank J. Howard, are preparing for a battle if the committee's report is against them.

BATHING GIRLS TO TRAVEL WITH FILM

Sol Lesser Engages Six Companies of Sennett Beauties to Tour with "Yankee Doodle" Show

FOLLOWING the announcement that Sol L. Lester, president of the State Rights Distributing Company, and the All Star Features Distributors, had taken over the rights to Mack Sennett's "Yankee Doodle in Berlin" for the United States and Canada, comes the announcement that Mr. Lesser has completed a second deal with Sennett, a deal also involving exclusive national and Canadian rights and introducing an innovation, hitherto unheard of in picturedom. Mr. Lesser has not only bought the rights to the feature picture, but has also undertaken to send the youth and beauty of the famous Sennett studios on tour with the picture covering the entire territory embraced in his picture rights.

This means, in short, that Mr. Lesser secured from Mack Sennett the pick of Sennett's beauty contingent to embellish the patriotic picture, so that wherever the message of "Yankee Doodle in Berlin" is delivered on the screen the message of youth, health and wholesome exhilaration as personified by these pictures, also will be transmitted by the models themselves.

San Francisco Showing Gave Lesser Idea

The project, unusual in recent cinema history, was the outgrowth of Mr. Lesser's experience with the picture when it was shown at the Tivoli in San Francisco, and later in Los Angeles. Mr. Sennett consented to the San Francisco appearance in deference to the desire of his patrons in that city. Some said it was the picture that crowded the house; some said it was the girls; some said it was the irresistable combination of the two, and the latter opinion seems to be nearest right.

Mr. Lesser, figuring San Francisco one of the most discriminating of cities, concluded it might not be a bad investment to keep the co-ordinated forces of beauty and wit together for the rest of the country.

Plan Involves Transportation Feat.

Difficulties are merely a challenge to Mr. Sennett and he worked out with Mr. Lesser a plan whereby alternating corps of girls in Los Angeles for his studio work, girls on the road with his feature picture and girls making the trip to the studio or to the front, the scheme could be put over.

Combination Makes Critics Stutter.

"I am persuaded America will be refreshed with the message of youth as it is brought by these hearty, healthy young women whose exhibition is a demonstration that health and beauty are as intimately related in life as they are in art," said Mr. Sennett.

Detroit Majestic Turns to Policy of Two-a-Week

CHARLES H. Miles and Tom Ealand have decided on a new policy for Majestic Theatre, Detroit, starting Sunday, March 30. The program will be changed twice a week—Sundays and Thursdays, instead of only once a week. Prices will be the same—the same big orchestra, singers, organist, etc., will remain and in all other ways the present policy will be maintained.

For the first week, the program will be Dorothy Dalton in "Extravagance" and for the second half "Here Comes the Bride" with Jack Barrymore—both Paramount pictures. The second week the Majestic will show a Goldwyn picture with Geraldine Farrar for the first half and "What Every Woman Wants," an Exhibitors Mutual, for the second half.

ON THE SCREEN IN MANY CITIES

(Features Booked for Week of March 24-29.)

THE purpose of this feature is to list the attractions at theatres throughout the country for the week following Moving Picture World's date of issue. Theatres that play week stands, or split no oftener than twice a week are invited to supply us with their list of features.

"First run" has nothing to do with the case. If your programme is booked for the length of runs specified, that's all there is to it. Managers who send us their lists a few weeks in advance will especially favor us and facilitate the work of preparing the feature for each issue.

In the following announcements the names of the house manager is listed for the information of our readers wherever it is possible to supply. Features mentioned are for week starting March 31:

San Francisco.

California Theatre (Eugene H. Roth).—Elsie Ferguson in The Marriage Price (Artcraft).

Minneapolis.

Strand (Chas. C. Perry).—John Barrymore in Here Comes the Bride (Paramount); Enid Bennett in Happy Though Married (Paramount).

Denver.

Rialto (H. E. Ellison).—W. S. Hart in The Poppy Girl's Husband (Artcraft); Marguerite Clark in Three Men and a Girl (Paramount).

Dallas.

Old Mill (Wm. Saale).—Madge Kennedy in Daughter of Mine (Goldwyn).

Queen (Wm. Saale).—Dorothy Gish in Peppy Polly (Paramount); Anita Stewart in A Midnight Romance (First National).

Hippodrome (Wm. Saale).—D. W. Griffith's The Girl Who Stayed at Home (Artcraft).

Atlanta.

Rialto (Hugh L. Cardoza).—Mabel Normand in Mickey (W. H. Productions).

Forsyth (Hugh L. Cardoza).—Vivian Martin in Little Comrade (Paramount); Chas. Ray in The Sheriff's Son (Paramount).

Washington.

Metropolitan (H. M. Crandall).—Grace Darmond in What Every Woman Wants (Exhib-Mutual); Tom Moore in Man and His Money (Goldwyn).

Birmingham.

Strand (H. F. Kincey).—Florence Reed in To-Day (Pathe); Cecil De Mille's Don't Change Your Husband (Paramount).

Providence.

Modern (Sol Braunig).—W. S. Hart in Poppy Girl's Husband (Artcraft); Marion Davies in Belle of New York (Select).

Boston.

Beacon (Jacob Lourie).—Fred Stone in Johnny Get Your Gun (Artcraft); Madge Kennedy in Daughter of Mine (Goldwyn).

Modern (Jacob Lourie).—Plays same attractions as Beacon.

Baltimore.

Loew's Hippodrome.—W. S. Hart in Poppy Girl's Husband (Artcraft).

Detroit.

Broadway-Strand (Phil Gleichman).—Dorothy Phillips in The Heart of Humanity, for three weeks (Universal).

Los Angeles.

Broadway (T. L. Tally).—Anita Stewart in A Midnight Romance (First National).

Seattle.

Coliseum (Jensen & von Herberg).—Fred Stone in Johnny Get Your Gun (Artcraft); Ethel Clayton in Pettigrew's Girl (Paramount).

Liberty (Jensen & von Herberg).—Marguerite Clark in Three Men and a Girl (Paramount); Enid Bennett in Partners Three.

Strand (Jensen & von Herberg).—Elsie Ferguson in The Marriage Price (Paramount).

Mission (Jensen & von Herberg).—J. Warren Kerrigan in Come Again Smith (Hodkinson); Lila Lee in Puppy Love (Paramount).

Winnipeg.

Bijou (H. N. Jernberg).—Evelyn Nesbit in The Woman Who Gave (Fox).

Province (H. N. Jernberg).—Dorothy Phillips in The Heart of Humanity (Universal).

Gaiety (H. N. Jernberg).—Ethel Clayton in Maggie Pepper (Paramount).

New York City.

Eighty-first Street (A. L. Shakman).—Peggy Hyland in Persuasive Peggy (Fox); Florence Reed in Her Code of Honor (United).

Rialto (Hugo Riesenfeld).—Charles Ray in The Sheriff's Son (Paramount).

Rivoli (Hugo Riesenfeld).—Marguerite Clark in Three Men and a Girl (Paramount).

Strand (Joseph Plunkett).—Billie Burke in Goodness Gracious Annabel (Paramount).

Audubon (Manager, Ben Jackson).—Gladys Brockwell in The Forbidden Room (Fox); Tom Mix in Fighting for Gold (Fox).

Academy of Music (Mr. Edel).—Tom Mix in Fighting for Gold (Fox); Marguerite Clayton in Maggie Pepper (Famous Players); Mildred Harris in When a Girl Loves (Jewel); Dustin Farnum in The Virginian (Artcraft).

Bay Ridge (William Waldron).—Charles Ray in The Girl Dodger (Paramount); Henry B. Walthall in False Faces (Artcraft).

City (Sam Fried).—Taylor Holmes in It's a Bear (Triangle); Hazel Daly in The Little Rowdy (Triangle).

Bedford (Mr. Moore).—Pauline Frederick in The Woman on the Index (Goldwyn); Nazimova in Out of the Fog (Metro).

Comedy (D. Schaefer).—Priscilla Dean in The Silk-Lined Burglar (Universal); Mitchell Lewis in Calibre 38 (Sherry).

Crotona (Phil Levy).—Charles Ray in The Girl Dodger (Paramount); Nazimova in Out of the Fog (Metro).

Folly (H. Lipkowitz).—Evelyn Nesbit in "Thou Shalt Not" (Fox); Nazimova in "Out of the Fog" (Metro).

Jamaica (John Spagna).—Gladys Brockwell in The Forbidden Room (Fox); Tom Mix in Fighting for Gold (Fox).

Ridgewood (Mr. St. John).—Charles Ray in The Girl Dodger (Paramount); Henry B. Walthall in False Faces (Artcraft).

Star (A. E. Smith).—Charles Ray in The Girl Dodger (Paramount); Nazimova in Out of the Fog (Metro).

Terminal (F. Shafer).—Tom Mix in Fighting for Gold (Fox); Priscilla Dean in The Wicked Darling (Universal).

DISCUSS HYLAND BILL AT TRENTON

Dr. Hespe, Major Johnson, Congressman Austin, W. A. Brady, Charles Hilfer and Mayor Gillen Championed the Bill, While Its Opponents Were Most Conspicuously Absent

A DISCUSSION of the Hyland Bill No. 291, before the Assembly Welfare Committee, was held at the State House in Trenton, N. J., on Monday afternoon, March 24. Assemblyman Rowland of Essex, who presided, asked if those who were in favor of the bill were prepared to present their arguments and the time they required? Dr. H. J. Hespe, president of the Motion Picture Exhibitors' League of New Jersey, replied that they were and would need at least three quarters of an hour. There was no response from those opposed, they were conspicuous by their absence. The presiding officer remarked: "I guess it will pass."

The salient features of bill 291 are: It shall be lawful for all persons to attend, or attend, and participate in, on any day of the week, games, plays sports and recreations, motion pictures, recitals, plays and musical performances, subject in all cases to police control.

The privileges of this act shall not become effective until adopted, in any municipality of this state, by the vote of the electors in such municipality.

Believed Bill Stands a Good Chance.

The opinion prevailed that if the bill were a purely motion picture privilege, exclusive of all other forms of entertainment mentioned therein, it would stand an excellent chance of passing both houses. As it is, there is a good chance of its passing the Assembly, but prospects of opposition in the Senate. The absence of the opponents at the hearing was a puzzler to those who attended.

Dr. Hespe introduced Major Charles F. H. Johnson, who was supervisor of munitions and president of the Passaic Board of Trade. He spoke of the valuable assistance moving pictures had rendered in keeping idlers on Sundays well and beneficially occupied. They served to offset the dissemination of Bolshevicism, the influence of saloons and other secret meeting places, where anti-Americanism was preached. In the city of Passaic the moving picture people came to his assistance and opened up their theatres to take care of the idlers and shared the proceeds on a fifty-fifty basis. People must have recreation on Sunday or they become restless and he believed motion pictures the best and safest means to promote American ideas.

The Day of Puritanical Laws Has Passed

Congressman R. W. Austin of Tennessee, also president of the American Recreation League, said in part: "We are seeking to interest people in every form of legitimate recreation, in all kinds of athletics and the Boy Scouts. In Washington, where I have the honor to be a member of the lower house, the theatres have been opened on Sundays. The plan has worked well, and I believe it will work well elsewhere. Particularly did it prove helpful during the war in the cantonments and elsewhere, making the soldiers satisfied and happy. The day has passed for puritanical laws, our great concern is to make people satisfied. We must find a substitute for the saloons where thousands gathered on Saturday nights and Sundays. The moving picture is the natural means and the theatres the safest substitute. If the theatre is endorsed by the Capitol of the United States, the people of every other city should have the privilege of adopting it if they feel so disposed." Congressman Austin was at one time American Consul at Glasgow, Scotland.

People's Entertainment on Sunday.

Charles Hilfer, representative of organized labor, spoke briefly and said: "People crave entertainment on Sunday. We must give the laboring class some form of Sunday recreation and I am heartily in favor of this bill. I believe as Congressman Austin advocated, there should be a proviso introduced in the bill that shows should begin not before 1 p. m. on Sunday."

Major George N. Seger of Passaic, said: "The theatres in Passaic have been opened on Sundays recently, without legal permission. It seems to be the will of the people and they have not been interfered with. Moving pictures have been found beneficial. The city of Passaic has a mixed population and during the recent strikes, seventeen thousand people walked the streets on Sunday, the motion picture has done much good and kept them in check and from harmful dissipations and temptations." He said he thought some revenue should be derived from Sunday shows to make up the difference in revenue lost by the closing of saloons by prohibition.

Brady Regrets Absence of Opposition.

W. A. Brady, president of the National Association of the Motion Picture Industry, the only speaker in any way connected with motion pictures, prefaced his remarks by saying: "I regret the absence of the opposition. My remarks will therefore be brief." Mr. Brady laid much emphasis upon the great work which had been done here and abroad in the winning of the World's war and combatting the pro-German propaganda by counter-propaganda in the universal language of motion pictures, which all could understand. He spoke particularly of the commendation which motion pictures had received from the President, public officials and other prominent persons, whom he mentioned. In conclusion, he read from a newspaper, an article written by a prominent Methodist minister in which

"The Red Lantern," Metro's Artistic Production, Places Nazimova in Settings of Unusual Beauty.
A telling contrast is offered by a part of the picture which surrounds her with an atmosphere of harsh plainness.

the minister said he thought so much of motion pictures, that he had introduced them in his church on Sunday evenings as part of his service. "True" said Mr. Brady, "he does not charge any admission but he takes up a silver collection."

Newark Favors Sunday Movies.

The last speaker was Mayor Chas. P. Gillen of Newark. He said: "The city of Newark as a whole is in favor of Sunday movies. Ninety per cent would favor this bill, consequently I am in favor of it."

The following were among those in attendance: Charles Dooley, Regent Theatre, Paterson; P. A. Adams, U. S. Photoplay Theatre, Paterson; Max Gold, Garden and Lyric Theatres, Paterson and Passaic; William Anderson, New Grand, Paterson; T. F. Blumenthal, National Theatre, Jersey City; Tom Miner and J. B. McNally, Newark Theatre, Newark; W. B. Pertruam, Paramount, Newark; G. W. Jacobs, Paramount, Newark; Joseph Stern, City Theatre, Newark; Dr. Charles Hespe, Jersey City; Fred Cross, Long Branch; Harry Rockfeller, Asbury Park; W. A. Brady; Charles Hildinger, Trenton; Arthur B. Freund; Congressman R. W. Austin; Charles Hillfers; Charles P. Gillem; George N. Seger; Major Chas. F. H. Johnson.

PENDING BILLS HIT COAST INDUSTRY

One Drastic Measure Passes Arizona Legislature and Another Is Introduced in California Body

IF proposed laws now pending before the legislature of the States of California and Arizona are passed, great hardship to the motion picture industry will result.

A bill, passed by the state legislature of Arizona and awaiting the signature of the Governor to become a law, requires that every film exchange or producer doing business in Arizona must have a resident manager; that every film producer must deposit with the state treasurer a sum equal to the price charged the theatre for the film, no provision being made for a refund; that every film producer must file a statement of his financial condition annually, and that the expense of such statement must be borne by the producer; that a copy of every contract made with an Arizona theatre must be filed with the Commissioner of Contracts within five days after it is signed.

Impossible Conditions.

This requirement, according to film exchange managers, is impossible of performance, because every contract made by the local exchange must be sent to New York for approval before it becomes operative.

Another objectionable feature in the bill is that "the Commissioner of Corporations may, when he sees fit, send a committee to inspect the books of the producing company at its head office at the expense of the producer."

It is believed that exhibitors who object to the deposit system used by some exchanges are responsible for the introduction of the measure. Exhibitors of Arizona are said to be divided in their opinion on the matter.

The bill was introduced into the state legislature by Assemblyman Watters, of Mojave County, and until the text of the measure was brought to the attention of the Los Angeles Film Board of Trade by a traveling representative who returned from a trip to the State Capital at Phoenix it was not considered objectionable.

Will Bar Film If Bill Passes.

The discovery of the drastic features in the bill prompted the Film Board of Trade to decide that no film would be shipped to any of the 180 theatres of Arizona if the bill was allowed to become a law.

A committee composed of Dave Bershon, of the Universal Exchange; Charles Marley and Attorney A. P. Michael Narlian, which went to Phoenix to make a personal appeal to Governor Campbell against the passage of the bill, report that the Governor has postponed attaching his signature to the bill for a week, and instructed them to furnish a full and complete statement from the opponents of the proposed legislation.

California Has Blanket Bill, Too.

A measure introduced into the California legislature, now in session at Sacramento, by State Senator Anderson, makes it unlawful for any person or persons, company, corporation or combination to advertise, publish, produce or exhibit at any time or place in the State of California any theatrical play, act, picture show, litograph drama, photo drama, drawing, sketch or historical production which is contrary to good order and the public welfare, and which tends to reflect reproach upon any race or to incite hatred or race riot, and which stirs up race prejudice and tends to disturb the public peace, or that shall represent any hanging, burning or otherwise lynching any human being incited by race hatred.

This bill is regarded as very dangerous to the industry, since under its operation almost any scene in a film might be found objectionable by the censors intrusted with the interpretation of and the enforcement of the law.

Make Strong Fight Against Measure.

A strong fight is being made against its passage, and when it came up for consideration on March 18, it was rereferred to committee on the motion of Senator Lyon, who declared that the measure in its present form would cause disaster to the motion picture industry in California.

Anderson, the father of the bill, is said to have made the statement that the bill was drawn primarily to prevent the exhibition of certain well known film to which the negroes object.

In addition to the two measures spoken of above, there is another law pending in the California legislature which would cause Sunday closing, and still another that would make it unlawful for any exhibitor in the state to sell a ticket except where he could guarantee a seat to the purchaser.

GIEBLER.

Colorado Senate Asked to Vote on Sunday Bill

A CONCERTED effort is being made in Denver to have the bill repealing the old Sunday amusement law of 1862, and known as the Owens-Kelly bill reported out of the State Judiciary Committee's limbo and given a chance on the floor of the Senate.

The measure was passed with a large majority in the house. Active work on the part of its opponents, however, resulted in the judiciary committee, which is headed by Senator Henry O. Andrew of Boulder, filing it away in its receptacle of forgotten things.

A petition signed by legitimate and motion picture theatre owners and employes, and by other citizens, is being circulated and will be presented to the Denver delegation in the senate, urging them to support the bill. The petition asserts that the present law, though not enforced in Denver, remains a potential danger as long as it is allowed to remain on the statute books, as it can be wielded as a spite club or for political purposes at any time. It is also asserted that the law was made at a time—1862—when conditions were entirely defferent than now, meeting evils which do not exist.

"All over the state sentiment in favor of the bill has grown," declares Harry Nolan, a motion picture man aiding in the fight. "In the senate, as it was in the house, the majority is convinced of the justice of the measure, and would pass it. But its enemies have taken this unfair and tricky method of defeating it, knowing full well that the senate would vote in its favor if it is reported out."

Cleveland Film Men Ready for Liberty Loan Drive

PLANS of the moving picture trade for the coming Victory Loan were completed at a meeting in Cleveland March 22 of representatives of the Fourth Federal District, covering all of Ohio, Kentucky and western Pennsylvania.

A picture was shown which will be used extensively throughout the campaign. It is called "The Price of Peace" and shows an intimate view of one American soldier performing a deed of gallantry which later won him the Distinguished Service Cross.

W. E. Lusk, manager of the First National Exhibitors' Circuit, Cleveland, who was chairman of the film committee in the last loan, continues in this position again. He expects to use about 200 portable projectors in addition to the screens of the theatres to show Victory Loan pictures.

Engage Melville Brown.

Melville Brown, who has created a number of comedy ideas for Charlie Chaplin and who has also written several scripts for Mabel Normand, has been engaged by Lyons and Moran to prepare scenarios for future productions of the comedians. Brown and Clyde Bruckman, a magazine writer, will alternate in writing the stories for Lyons and Moran.

RORKE BILL ARGUED IN PENNSYLVANIA

William A. Brady Heads Large Delegation Taking Sides Against Sunday Closing Via Old Blue Law

THE activities of the legislative committee of the National Association of the Motion Picture Industry were centered during the past week in Pennsylvania, where two important hearings were held at Harrisburg. Under the leadership of President William A. Brady the representatives of the industry attended a hearing March 19 on the bill introduced by Representative Rorke, which would permit Sunday concerts, lectures and entertainments of an educational nature.

President Brady received an ovation from an audience estimated at three thousand, which packed the House of Representatives, and his arguments were delivered in a forceful and most effective manner. He related in detail how President Wilson had commanded him to mobilize the motion picture industry for co-operation with the war program and that motion pictures had rendered the most distinguished service during the war without any profit.

Mr. Brady claimed that the movies were directly responsible for maintaining the morale of the soldiers, and that if the films were good for the soldiers over there they certainly were all right for the great army of the soldiers of peace over here, as well as the working men and women of America.

President Brady made a distinct hit when, in summing up the answers to the opponents of the Rorke bill, he stated that President Wilson had personally commended the great aid which had been given by the film and screen under the leadership of Mr. Brady by formulating and directing educational campaigns against the Hun propaganda in France and other countries when it was reported that the United States was only giving half-hearted support to the Allies.

Believes in the Public.

"I have the greatest respect for all you men and women who are here in opposition to this bill," said Mr. Brady, "but I truly cannot believe that the great American people are in sympathy with you in your position."

Representative Rorke, who presided, stated after the hearing that he felt confident of the results, and that the bill would in all probability be reported favorably out of the committee next Tuesday. The Philadelphia newspapers carried stories of the hearings, and featured President Brady's presentation of the arguments on behalf of the people and the industry.

On Thursday President Brady appeared at a conference with Governor Sproul to consider the proposal for the moving of offices of the State Board of Censors of motion pictures from Philadelphia to Harrisburg. He related the importance of Philadelphia as a first release territory, of its central location, exceptional transportation facilities offered, and that it would be most embarassing and very expensive to the motion picture industry to have the headquarters of the censorship board removed to the state capital. At the suggestion of the governor President Brady is to prepare a brief, which is to be submitted, setting forth the arguments against removing the censorship headquarters from Philadelphia, and which will also contain pertinent suggestions relative to the whole censorship situation in the state.

Goes Out of His Way.

President Brady spent three days in Pennsylvania at a great personal sacrifice as he was on tour with a new play—with the Grace George company—and upon receiving several long-distant telephone messages from New York while in Detroit he made plans for a hurried visit to Cleveland and then on to Harrisburg. Upon his arrival in Cleveland Mr. Brady was waited upon by a committee representing the exhibitors and exchange managers, who desired to arrange a dinner in his honor. This plan could not be carried out, however, owing to Mr. Brady's sudden departure for Pennsylvania.

SUNDAY SHOW ISSUE UP IN MONTREAL

Film Men Watch Case Reopened by Manager of Scala Theatre for Relation to Lord's Day Act

THE Sunday show issue in Montreal has taken an active turn as a result of the hearing before Justice Mercier, of the Superior Court, Montreal, on March 20 of an application from Oliver McBrien, manager of the Scala Theatre, for the maintenance of a writ to restrain further proceedings against him in a case in which he was convicted in 1915 "of providing a performance contrary to the Lord's Day Act."

Exhibitors Fear Flood of Prosecutions.

As all theatres of Montreal are now being operated freely on Sundays the case is being watched with interest. If the appeal judge decides that further action may be taken against McBrien Montreal exhibitors see the way open for a flood of prosecutions by the Lord's Day Alliance on the charge that the theatre men are violating the Lord's Day Act.

The original offense alleged was that McBrien conducted a theatrical performance on Sunday, September 5, 1915. He appeared in answer to the summons on September 24, 1915, but the case was adjourned until October 6, then to October 22 and then to October 28, 1915. On this latter date the court did not fix a further date for hearing, but on May 5, 1916, the judge issued judgment, finding the accused guilty of having committed an offense against the Lord's Day Act, and imposed a fine of $25, or two months' imprisonment in default of payment.

Claim Recent Judgment Is Illegal.

The attorney for McBrien, in arguing the appeal before the Superior Court on March 20 last, contended that the conviction of May 5, 1916, was null and void as the lower court had no right to render a decision on that date. It was submitted that the case was given its final hearing on October 28, 1915, when no date was fixed for an adjourned hearing. Under the criminal code the adjournment of a criminal case is limited to eight days, and more than eight days elapsed after the hearing on October 28 until judgment was suddenly rendered without warning or order in the following May. It was further argued that there was an entire lack of evidence that the accused was guilty of the offense alleged and that he had not been given the opportunity to state his case. The theatre did not hold a performance on the date in question, but presented a concert, which did not break the Lord's Day Act, according to an interpretation of the act.

Judge Holds Back Opinion.

The city attorney argued that there was no law to compel the judge to render a decision within eight days of the "final hearing" on October 28, nor was it necessary, he contended, that the presiding judge would be compelled to recall the case every eight days or oftener until the court was prepared to render judgment.

The city asked that the writ be quashed and that the conviction be confirmed. Justice Mercier reserved judgment. If the case goes against the exhibitor all theatres in Montreal may be compelled to close tight every Sunday.

We Must Continue Taxes If Loan Is Not Subscribed

OUTSIDE of actual confiscation of private property there are only two ways in which a government can raise money—by taxation and by the floating of loans. To finance its war both ways have been employed by the United States to an extent hitherto unknown here.

Still the Government needs great sums of money to pay up its war debts and meet its obligations to the people in the post-war period. It hopes to obtain several billions of dollars—the exact sum has not yet been announced—from the sale of victory notes in the fifth Liberty Loan. If this last loan should not be subscribed the alternative is a continuation of heavy taxation, from which individuals and industry must shrink.

Choice Should Be Easy.

The Government has gone as far with taxation rates as it deems it wise to go. Too heavy taxation inevitably dries up the source of the taxes. Further than that too long continued heavy taxation can exert a highly unfavorable influence on the economic life of a country; but the war bills must be paid, and the Treasury must have funds for its tasks of reconstruction.

The individual subscriber to the new loan will receive interest on his money, and eventually the principal will be returned. The burden will be distributed so that it will not be dangerous to the economic welfare of the country.

The choice lies between victory notes and taxes. It should not be a hard one to make.

Rambles Round Filmtown

With WALTER K. HILL.

The Rambler.

Wilson, World's Best Movie Picture Fan.

A FRIEND who conceals himself under a sign of fatigue as appended writes thus from the wheat belt: "I note with interest, articles in the several leading trade journals, during the past few months, of various and numerous film productions which have been especially selected to accompany the President on his several trips across the 'briny.'

"What I, and hundreds of citizens of the U. S. A., would like to know, is: 'Does Mr. Wilson do anything else, while on shipboard, but look at moving pictures?'

"If the President actually views one-third of the productions the press agents say he does, he certainly is neglecting his official duties, and the 'League of Nations' is a side-issue with him.

"We may be wrong, but if the facts are true, as stated by the manufacturers and press agents, Mr. Wilson must be seriously considering entering the picture game at some near future date, and is availing himself of the opportunity of familiarizing himself with business and is attempting to take a short-course in viewing every production released in the past five years, not to mention several hundred re-issues of the pre-historic age.

"I wish the delegates would hurry up and sign the peace terms, so the trade journals would use their columns for other items of more interest to the trade.

"The manufacturers had better get busy and get the balance of their productions listed in the 'honor role,' for the return trip.

—Ho-Hum!

"Fairbault, Minn., March 19."

—w s s—

The Rothapfel "units," according to Joseph Limerick Kelley, publicist for same, "will combine opera and drama with a punch in either hand."

—w s s—

Truth—Stranger Than Fiction.

The Casino Theatre, Louisville, recently experienced an exciting scene that proves how realistic the movies may seem to those who take them seriously. A railroad flagman, influenced by strong drink, kept quiet after he had gained admission until a train came thundering across the screen. The flagman jumped from his seat in the middle of the performance and with a waving lantern endeavored to place a stop signal against the onrushing screen train. He might have succeeded had not willing and eager hands thrown him into Louisville's principal business street in the nick of time.

—w s s—

Let this be a shadow of a coming event: The Motion Picture Club's ball at Hotel Commodore, Friday, April 11.

Rubaiyat of a Press-Agent

(By Morrie Ryskind)

A bunch of jazzy paragraphs to write
And land in magazines whose space is tight—
Some fifty stars loaded with Temperament—
If this be Paradise, old kid, good night!

Myself when young did eagerly frequent
Rector's and Keene's, and heard great argument
About it and about; but evermore
Made just about enough to pay the rent.

When You and I behind the Veil are past,
Oh, still the Stolen Necklace Yarn shall last,
And columns shall be given to the Change
Of Title, and some inches to the Cast.

Waste not your Hour, nor in the vain pursuit
Of Something New endeavor and dispute:
Better to stick to Stuff You Know Will Land
Than fail with Novelties, and Get the Boot.

The Moving Finger writes; and, having writ,
Moves on, nor cares too much for Truth nor Wit.
Who'd move it back to cancel half a Line
When every star counts up the Whole of it?

O Heaven! O Hill! The business is accursed!
Come let us Drown our Sorrows—and our Thirst:
And find Contentment in a Rock-and-Rye,
And do the same before July the First!

—w s s—

We often wonder when we see fashionable film stars scrubbing floors on hands and knees, delving into washtubs or doing other forms of housework, if they ever did such things in real life.

—w s s—

Items of Individual Concern.

Charles Condon, having disentangled himself from the well-known fighting industry forces of Ireland's best friend, is now located in Los Angeles helping sister Mabel Condon put one word after another in a publicity way.

Dickson Watts, who was taken from the Morning Telegraph to go to war, is now attached to the Wall street department of that paper. He was for a long time associated with the ladies of the Telegraph's movie department—but it is now all suffragette.

—w s s—

Randolph Bartlett employs his evenings writing novelettes for Ainslee's and his days are spent in creating publicity for Selznick Pictures, of which Olive Thomas is the pioneer star. She soon goes "Upstairs and Down," but the exact date is still segregated in the Bartlett brain.

—w s s—

The month of July will start with the thirst and end with the thirsty-first. Every day'll be Dryday bye and bye.

Barleycorn, Plus Good Continuity, Can't Be Driven from the Screen

WE have received from Raymond C. Hill, the Brooklyn scenarist, some remarks on booze as a factor in screen writings after July 1—so sadly near at hand! Like some of the other Hills this one writes, "From the viewpoint of the story teller who is looking at prohibition from the standpoint of story material." (P. S.—Somebody has said "nobody ever heard of a convention being called to assemble around a pump.")

There is not room in our share of space-killing in this issue to use all Mr. Hill has so cleverly written on the subject, but we'll print enough so you'll easily be getting at what he means. (P. P. S.—Beau Broadway, in Sunday Telegraph, indicates that a lot of people will have considerable difficulty in "declaring the constitution unconstitutional.")

"It is true," writes the Brooklyn Hill (no relation to Brooklyn Heights or this "column") "that the saloon as we know it today will probably pass away, but in its place will come a new type of saloon—the blind pig, the speak-easy. This type will be more vicious than the old, and, from a story point of view, more dramatic, for the place itself will now be illegal and its habitues engaged in an unlawful act.

"Heretofore the saloon was a lawful, open-to-the-public sort of a dump, and had no punch in itself. The lead or the heavy went into the bar, took a snifter of third-rail, went through the motions of being potted and staggered out. Nothing like that any more. The very process of getting one little drink will be fraught with enough dangers and hair-breath escapes to supply almost enough material for a five-reeler, while a fifteen episode serial may be woven about the lead's efforts to get stewed, or to save somebody from getting that way.

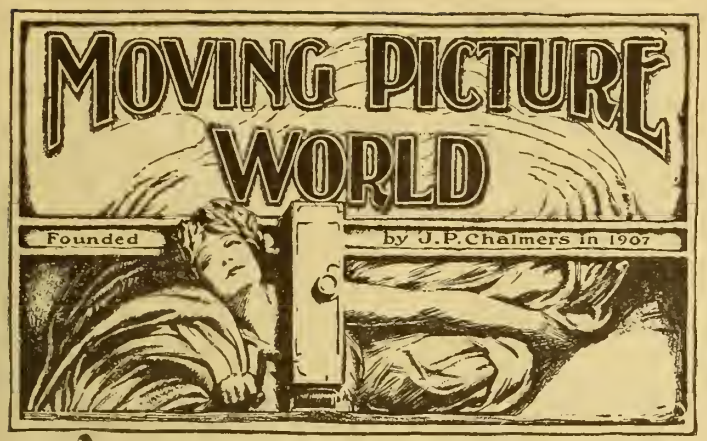
"Under the new dispensation, when the lead is determined to go to the devil via the drink route, he will have to make the booze himself in his own home, or buy it from the private still of a friend or secret enemy, or get it at the blind pig, or by way of the crooked doctor's prescription, all of which hold dramatic or comedy interest according to the kind of story. In former times the lead just took a drink or a dozen, and there was no particular punch or interest to it, in fact it was a bore to see him swigging cold tea and pretending to like it, but now—oh, boy!

"If the forces of evil hatched dark plots in the old style saloon, how much more effectively, from a story standpoint, will they be able to plot in the secret, underground, guarded blind pig, with its atmosphere of criminality, its air of alertness against detection and imprisonment, its never-ceasing dread of the law?

"With prohibition will come not only the blind pig and the private still, but a host of so-called temperance drinks and substitutes for liquor, each of them as deadly as the old time booze. All of these factors possess story and plot interest, and will take on an even greater interest and importance as drink develops into a more acute problem that it was in former days. Ways will be invented of evading or circumventing the law, and still other ways to counteract these and uphold the law, which in themselves will provide stories or parts of stories. Drugs will probably be resorted to to provide the "kick" that booze gives its devotees at present, and there again the story writer glimses new fields for grazing."

—w s s—

Judy is the name selected for a magazine the ladies of "our set" will soon issue monthly—or as frequently as they can get the price and the text together. Betty Shannon Ramsaye, Katherine Hilliker, Allison Smith et al have the project under way. Mere man will only be permitted to subscribe. There is advance promise of punch to Judy.



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J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President and General Manager
E. J. Chalmers .....Secretary and Treasurer
James L. Hoff.....Assistant General Manager
George Blaisdell .....Editor
A. MacArthur, Jr .....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4649. G. P. Harleman, Business Representative.

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Saturday, April 5, 1919

Speaking of Duplicated Advertising

THE WORLD this week prints the second installment of letters from exhibitors expressing approval of the sentiments uttered by William Sievers, of St. Louis, in response to the announcement from First National that in future it would confine its advertising to straight motion picture trade papers. Sharp pens and clever ones these managers wield, no one will deny. The writers have a message for the trade at large, and wise will be the men who fail not to catch it.

There is one phase of the discussion which gradually is rising to the position of supreme importance. It is even overtopping and outranking—at least to the MOVING PICTURE WORLD—the theme around which the conversation began.

Managers really are concerned about the money wasted by producers in the columns of publications that make a side issue of motion pictures.

But many of them are more concerned over the vital necessity of reviews that review—of getting down to bedrock and calling a spade a spade.

Showmen want facts about pictures. And the WORLD *is going to do its utmost to see that they get them.*

Our readers will bear witness that for several months the WORLD in its reviewing department has been giving increased attention to the needs of exhibitors. This long established feature was in January placed under the supervision of its newly appointed associate editor a man peculiarly qualified by lifelong experience to comprehend exhibitor wants so far as ordinarily it may be given to one man to estimate those complex requirements.

One of the WORLD's contributors sets forth as his ideal of an honest trade paper one which will, when justified, condemn a subject produced by a large advertiser and praise a picture made by a non-advertiser. The WORLD will subscribe to that.

Another thought strongly is suggested by the letters from managers: There have been in the past one or two reviewers who have seen fit to write down to what they conceived to be the exhibitors' level. If in the cases of these individuals there yet remain any reforming work to be done it would seem not amiss for them to begin a course of suitable study the better to enable them to reach the plane of good, forcible English so easily and naturally sustained by the showmen.

Here's a Governor With an Open Mind

WHAT the Governor of North Carolina said to the Chief Executive of the Palmetto State means much less to the moving picture industry, all things considered, than what the Governor of Pennsylvania said to William A. Brady. The President of the National Association met Governor Sproul as the outcome of his visit to Harrisburg to defend the industry against the attacks of those who would continue to deny residents of the Keystone State their Sunday chances to enjoy "the poor man's amusement." After the hearing before the legislative committee Mr. Brady repaired to the Executive Mansion and there was received by Governor Sproul in a manner most cordial.

The Governor wanted to know all there was to be known about the picture business as applied to legislation—and he picked the one man in the industry best qualified to tell him. Mr. Brady has been through many legislative battles, paying his own way to the "ring side" and meeting all comers with arguments that might be expected to appeal to men (or women) of open mind. Of his visit to Governor Sproul the President of N. A. M. P. I. cannot say enough; he was treated with a degree of consideration that bespoke a mind open to both sides of an important question and is convinced that the "square deal" will dominate Governor Sproul's influential conclusions.

Frank Marion Brings Back the Bacon

FRANK J. MARION, long time motion picture producer and distributor and more recently representative of the United States in Spain, has returned to his home country. He went abroad to do certain things, and he did them, as his friends were certain he would when he was given his commission by the Committee on Public Information. Breaking in on the close corporation maintained by Germany in Spain was no simple every day job, but it was a task containing no terrors for the Kalem chief. He knew newspaper work and he knew motion pictures. One prominent newspaper publisher and film manu-

facturer recently remarked these two agencies combine in themselves about all the publicity there is.

So Mr. Marion knew something about publicity and how to get it, even with the doors seemingly closed against him. He has discharged his difficult duties with credit to his country and to himself. He has done more than that—he has brought back a fund of information about the motion picture trade situation in Spain. On another page of this issue Mr. Marion tells of the opportunities opening in that country for American producers. It is a story worth reading, both for the interest the trade has in Mr. Marion personally and for the intrinsic value of the business facts he calls to public attention.

Fred Warren Changes Address

THE resignation of Fred B. Warren as vice-president and director of the Goldwyn organization to take up similar responsibilities with the Hodkinson Corporation is a matter of more than ordinary moment. Mr. Warren is always a prime factor in any concern with which he may be connected. He is an active citizen. His hooking up with Mr. Hodkinson may be assumed to indicate increased activity on the part of the company he joins. His parting with his Goldwyn associates is marked by an incident out of the usual, one containing a touch of sentiment as well as an expression of faith in the solidity of the company he is leaving. Mr. Warren is reported not only to be retaining his interest but also to have purchased additional stock. The trade will wish him a full measure of success in his new home.

Yakima Goes on Record

OUT in Yakima, in Washington state, the residents have expressed their opinion as to Sunday showings. The Ministerial Association centred its efforts on the small community with the intention in case it was successful of sweeping over the state in the belief it could carry things according to the way of thinking of its members. In Yakima, however, is a man named Mercy, who, besides other activities, runs the motion picture shows of the town. The ministers soon discovered they had Mercy on their hands, but they likewise found out his name in a measure belied his efforts to upset their plans. For of it for them there was none to be noted. A plebiscite was taken, with the result that in threescore hundred sterilized votes Mercy and the citizens on his side of the line cast approximately twoscore hundred.

It is possible the statewide campaign will be abandoned.

Connecticut Senate Sets an Example

AT last one legislative body has had the courage to declare for giving communities the right legally to witness the showing of motion pictures on Sunday. Undoubtedly there have been numberless cases where one or both branches of a legislature had the conviction that such authority should be granted, but a majority of the members lacked the stamina and political integrity so to vote.

The Connecticut Senate, with but three members recorded in the negative, has passed on to the House the measure sanctioning Sunday performances of motion pictures wherever the local authorities grant permission. The hours stipulated in the bill are short—from 7 to 10:30. The first two of these three and a half hours naturally will conflict with services in the churches. Had the opening been set at 1 or 2 o'clock in the afternoon there would have been no possibility of such interference, barring Sunday school sessions and possibly one denomination which adheres to afternoon sermons.

Nevertheless the victory is notable. Even should the measure fail to become law by reason of antagonism in the House the vote in the Senate will hearten the friends of Sunday motion pictures.

Killing of censorship bills in many states has seemed a comparatively simple task; but the passing of measures permitting even local option on Sunday showings has proved to be beyond the power of the industry's most skilled tacticians.

The Keystone "Cops"—A Reminiscence

WHERE are the Keystone "cops" of yesterday? The story of the troubles of the Louisville policemen outlined in our columns last week renews to memory one of the classics of the screen, or of the comedy screen—and if you won't stand for that denomination we'll say the slapstick comedy screen. For classics they were—and would be now—and the wide world laughed at the misfortunes of these misfit bluecoats. Otherwise staid and respectable citizens became convulsed with mirth when their caricatures of semi-suburban peace guardians were piled up in the waters of Eastlake Park or sprawled over the Hollywood landscape in their efforts to adhere to the speeding departmental flivver.

It was an indiscreet policeman who placed under arrest a boisterous youngster who in a spirit of fun had alluded to the former as a "Keystoner"; indiscreet because in court the opprobrious epithet was repeated in the giving of testimony. Three newspapers in the city are opposed to the local police administration. "Keystone" sounded good to the writers of all of them. Inevitably the town of Henry Watterson laughed with the newspapers and at the "cops."

Which brings us back to our opening question. If a few twelvemonth ago you had asked a body of film men to state offhand the market value of the brand name of Keystone would any one of them have raised violent objection had a member of the party set the price at a million dollars? Yet this remarkably valuable screen asset fades into nothingness so silently that the average picturegoer is unaware of its passing.

In the minds of the screen's public Keystone represented an individual. Take from behind the brand the person who is credited with creating it and the larger part of its importance is dissipated.

In the film business brand names are valuable as property if and when they represent an institution and not an individual.

Oregon Exhibitors Get Together

WHEN picture showmen plank down checks for thirty dollars covering initiation and a year's dues it is more than a declaration of intention to join an organization. It is valid evidence of enthusiasm. Consequently we may look forward to militant doings on the part of the exhibitors of Portland, Oregon, if any indiscreet and likewise misguided reformers tread on the tail of their respective coats. The Portlanders have affiliated with the Northwest Board of Trade, the exchangemen's body, which makes the combination of distributors and exhibitors complete.

Western Canada Passes Up Daylight Saving

THE exhibitors of Western Canada are more fortunate than their brothers in the United States. The former are congratulating each other over the decision of the Canadian Parliament to shelve the daylight saving measure this year. But as night's shadows are not seen prior to 9:30 in summer up in that northern country there would seem to be little excuse for interference with the normal goings and comings of Old Sol.

HONEST PUBLICITY FURTHER ADVANCED

First National "Ad" Recognizes Value of Truthful Advertising; Also Good Sense of the Exhibitor

IT takes courage sometimes to tell the truth; then again, it is only a matter of common sense. The First National Exhibitors' Circuit by running a trade paper "ad" which contained two reviews, one favorable and the other unfavorable, of its latest release and proclaiming in the same "ad" its belief that both reviews were honest expressions of opinion, has given the cause of reliable and profitable publicity an important advance. The exhibitor is bound to be impressed by such a novel method of drawing attention to a picture and to welcome the frankness that seeks to put him in possession of ALL the FACTS relative to the release. It takes the manager of a moving picture theatre but a short time to make the astounding discovery that the perfect reviewer is still among the unattained blessings of life. Experience has taught him that the critics of the daily press seldom agree on the merits of an attraction, whether it be a financial failure or a moneymaker of the first rank, and that motion picture reviewers are quite as apt not to agree.

Experts Frequently Disagree.

The moving picture theatre manager also knows that his brother managers do not always agree on the merits of a picture, and that the patrons of his theatre are often of different minds.

He can recall playing a certain picture to a crowded house that gave every indication of entire satisfaction and of writing a brother manager in a neighboring town:

"Be sure to book so-and-so; ran it yesterday to big business; everybody pleased."

He can also recall receiving a letter from the man to whom he gave the tip which read like this:

"Took your advice about so-and-so; poor business; my people didn't take to the picture for a cents' worth."

This is another way of saying that exhibiting moving pictures is show business and every manager must study his local conditions and master them if he is to succeed.

Answering a Logical Question.

The logical question that now arises is: Of what value is a review if it cannot always be relied upon?

The answer is: There are many important points about a picture that a trained and truthful reviewer can furnish the exhibitor to help him arrive at the conclusion as to whether or not he wants to show a certain release; and honest advertising by the producer will tell him how the release is being received elsewhere, the trade papers supplementing this information in their reading pages.

During four years of constant attendance at projection rooms and first run theatres the writer has heard many differences of opinion on the merits of the pictures just shown and has always been impressed with the honesty of these opinions.

Exploding One Time Johnstonian Fetish.

It is because the managers of the moving picture theatres have a clear understanding of these facts that none of them advocate supporting but one trade paper. In the letters publish in last week's Moving Picture World indorsing William Sievers' article on trade paper advertising some of the managers discussed the advisability of using but three such publications. Others seemed to think that the five exclusive trade papers now in the field should be supported.

None of the writers showed any disposition to advise the producers to CONCENTRATE all advertising in ONE publication.

Neither did they advocate relying upon the judgment of but one reviewer.

Outside of comparing the reviews, the exhibitor finds every week in each of the five papers exclusive articles that repay reading.

Moving picture showmen are aware that honest competition will benefit the trade papers as well as themselves.

EDWARD WEITZEL.

Personal and Otherwise

W. A. BRADY, W. M. Irwin, G. L. Hess, John C. Flinn and Paul H. Cromelin left New York on Thursday, March 27, for Chicago, to appear before the Chicago Censorship Commission on Friday, March 28. They are to discuss the need of a permanent censorship commission in Chicago and State of Illinois.

Lieutenant Syd Marion, formerly with the Vitagraph, is now leading a military jazz band at Fox's City Theatre in Fourteenth street, New York. Lieutenant Marion has lately returned from France.

The Heights Theatre, at Washington Heights, New York, has raised the price of admission to 20 cents. It is the only theatre in that section charging that amount. The other theatres were charging 11 cents until recently, when taking courage from Proprietor Landau of the Heights, they raised to 17 cents, including The Classic, Palace, Annex and the Empress. The Majestic, the largest theatre in Washington Heights, still retains its old price, 17 cents, very often presenting a double feature at each performance. The increased prices of the smaller houses have not diminished their attendance.

W. W. Young, of the Play House, Ridgewood, N. J., will raise the price of admission for adults from 20 to 25 cents, children, 10 cents.

William Atkinson, general manager of Metro, is making a countrywide tour of Metro Exchanges. He is now working his way East from Los Angeles.

Peter J. Schaefer, president of the new National Exhibitors' Association, it is said, contemplates calling a meeting of the executive board to be held at the Hotel Astor, New York, Thursday, April 3.

Files Articles of Incorporation.

Articles of incorporation of the Wisima Film Company, of Salt Lake, have been filed with the county clerk of Salt Lake. The company is capitalized at $50,000, and takes over by transfer rights held by H. A. Sims, a former local theatre man, for the distribution of "The Eyes of the World" in Indiana, Ohio and Illinois, said to be of a fair cash value of $45,000. The officers of the company are C. F. Wilcox, president; F. J. McGanney, vice-president; E. Stevenson Wilcox, secretary and treasurer. These, with H. A. Sims and F. J. McGanney, Jr., form the directorate.

Hirsch Is Triangulating in Busy Cleveland Office

THE busy and interesting job now occupying the attention of Irwin Hirsch, manager of the Cleveland office of the Triangle Distributing Corporation, is "Putting Triangle on the map."

Since the first of the year Mr. Hirsch has been engaged in a campaign to make his company's pictures even more popular than they were a few years ago.

Irwin Hirsch.

"The new idea is catching on fine," he said. "Exhibitors are finding out also that it is something they needed. But best of all, the reports I get are that the new pictures are profitmakers.

Farewell Luncheon to the Johnsons.

The farewell luncheon given to Mr. and Mrs. Martin Johnson by the Robertson-Cole Company at the Hotel Astor, Monday, March 24, was attended by nearly fifty guests, most of them being connected with the moving picture industry. Houdini was master of ceremonies and introduced a number of speakers who told of their regard for the explorer and their belief in the importance of his work.

Chic Sales, the vaudeville actor and a warm friend of Mr. and Mrs. Johnson, expressed the feeling of the entire company in a single sentence when he said:

"There's just one thing I hope they'll get—back."

Martin Johnson outlined the coming trip to the South Seas as given in last week's issue of this publication, and was followed by a short speech from Mrs. Johnson. The couple then hurried away to catch the train for Chicago, the first stopping place on their long journey to the home of the cannibals.

MADAM, DON'T CHANGE YOUR HUSBAND

That Was the Injunction Sent Over the Phone by Thomas of Omaha's Rialto and It Worked

THE other week H. M. Thomas, of the Rialto Theatre, Omaha, put on the film, "Under the Top," and advertised it with a lobby display, a ballyhoo, a side-show and other characteristics of a circus.

Recently with "Don't Change Your Husband," he put over one of the heaviest runs that the Rialto ever had. His campaign kept them coming for an entire week.

First he had sweet-voiced girls call up every woman in the city. The girls would say sweetly, "Mrs. Smith, don't change your husband." Then, before Mrs. Smith could do more than gasp, the sweet-voiced girl would hang up. He also sent out 3,000 neatly engraved cards looking like wedding invitations, on which were simply the words—"Don't Change Your Husband." These were sent to the leading society women of the city.

Fifty twenty-four sheets were printed and put up about the city, bearing only the words, "Don't Change Your Husband." An equal number of six-sheets were put up He spent $80 in running little one-line teasers through the daily newspapers for a week, saying, "Don't Change Your Husband.—Adv."

Used Suspense to Advertise.

The big space in front of the Rialto lobby, where coming attractions are usually advertised, was nothing but a question mark. On the screen, announcing the next week's picture, was a question mark. The telephone exchanges and the newspaper offices were all but driven frantic by people calling up and wanting to know what everything meant saying "Don't Change Your Husband," but the secret kept.

Then, in the Sunday papers, the day the picture started, were huge ads, with the words, "Don't Change Your Husband," in the largest of large type.

Later in the week Mr. Thomas ran an advertisement such as had never before been seen in Omaha. He printed a big picture of onions, with Webster's definition of an onion, then explained that one of the causes of trouble in "Don't Change Your Husband" was that the husband ate onions.

A wholesale vegetable commission man raised a row in the newspapers, saying Mr. Thomas was making light of the valuable onion, and thereby wronging an edible beloved by many people.

Thus it went, throughout the week, the advertising, coupled with an excellent picture, keeping up record crowds.

Kane Holds Conference in Omaha.

Advices received at the home office of Select from Omaha bring the news of an enthusiastic sales conference in that city, presided over by Arthur S. Kane, general manager. Mr. Kane is now closing a six-weeks' tour of the largest cities throughout the South and Middle West for the purpose of getting in closer touch with his branch managers, salesmen, and especially the exhibitors personally, for, as he so remarks, "the exhibitor has his ear closer to the ground, and the producers should get first-hand information from him as to what our public wants."

To greet Mr. Kane on his arrival at Omaha C. W. Taylor, branch manager in that city, arranged that the Strand, A. H. Blank's well-known first-run house, should be running "The Probation Wife," Norma Talmadge's latest Select Picture.

Pennsylvania Blue Law Bill Dies in Committee

THE Rorke Bill providing for amusements on Sunday in Pennsylvania failed to pass the committee on judiciary at Harrisburg, on March 25, and was subsequently reported killed. The vote was 18 to 6. According to the latest reports this closes the incident for the present, and marks a signal victory for the churchmen, who upheld the ancient blue laws at three public hearings held on the bill. The measure is now officially dead.

There is a possibility that Representative William F. Rorke, of Philadelphia, author of the bill, may try to revive it in the Legislature, under the rules for negatived bills, but opponents of the bill say that his chances for being able to do so are remote. What further action will be taken in the future by the Philadelphia Theatrical Association remains to be seen. However, it is apparent by the manner in which the opponents had the proposed amendment railroaded that they are past masters of the art, when it comes to upholding the old foggy "blue laws" of Pennsylvania.

Eugene Mullin Engaged by Universal as Scenario Head

EUGENE MULLIN, who has become one of the best known men in the picture industry because of his eight years with Vitagraph in the capacity of writer, director and scenario editor, has signed a contract with Universal and has gone to Universal City to take charge of the scenario department at the West Coast studios. Mr. Mullin recently resigned his position at Vitagraph and has been spending several weeks resting prior to taking up his new work.

Eugene Mullin.

In engaging Mr. Mullin Universal believes it has added to its forces a man who will do much to assist in the carrying out of its policy to provide its stars only with vehicles especially suitable and stories only of the best and most original character.

During his eight years with Vitagraph Mr. Mullin wrote over 150 original stories for screen plays and almost twice as many scenarios for production. In addition he also directed a number of film plays that had popular appeal.

Mr. Mullin believes that much of the criticism of producers by editors and the public because better stories are not obtained is the cause of giving the stars in the productions too much to say about their vehicles. The new Universal scenario editor states that numerous good stories accepted for screen production by scenario departments have been spoiled because the producers gave the stars the privilege of making changes in the script that would give the star more prominence in the vehicle but would subordinate many of the best parts of the drama.

Peggy Hyland Near Death as Auto Plunges Into Sea

CARRIED over a sharp cliff and into the sea by a runaway automobile, Peggy Hyland, William Fox star, narrowly escaped drowning. The accident happened at Catalina Island, Cal., where Miss Hyland and her company were filming scenes for "Miss Adventure," her latest Excel Picture.

Miss Hyland, with Director Lynn F. Reynolds, Cameraman J. Dev Jennings and an assistant cameraman, were going to a location on the edge of a sharp bluff overlooking the Pacific. The road was narrow, but it was straight and there were no visible difficulties. Mr. Reynolds, who was at the wheel, was driving at a rather rapid pace. Coming suddenly upon a hairpin turn, he was unable to swerve the car quickly enough, with the result that the machine shot over the edge of the cliff, raced down the sharp incline and plunged into the surf.

Mr. Reynolds stuck to the wheel, and Miss Hyland and the others hung on for life, as the machine bumped over the big stones and into the waves.

The automobile, the property of Miss Hyland, was badly damaged by its bath, but the passengers suffered only a wetting and a shake-up. After they had waded to shore, the four returned to the road, hailed a passing automobile which took them back to the hotel, and an hour or two later were back on location.

Hart Film Breaks Record.

William S. Hart in "Branding Broadway" broke the week's attendance record at the new California Theatre, Los Angeles, according to Harry Leonhardt, one of the owners, in just six days. So great were the crowds in front of the theatre that the management was forced to speed up the program to put on an extra show at midnight to accommodate the patrons who preferred to stand in line to see "Bill" rather than go home or elsewhere.

FABIAN TO BUILD 4000 SEAT HOUSE

Jerseyman Will Erect Half-Million-Dollar Structure in Paterson—Ready to Begin Work on $800,000 House in Newark Which Will Accommodate 3,500 Persons

A MOTION picture theatre seating four thousand people will be the permanent memorial and tribute which Jacob Fabian, owner of the First National Exhibitors' Circuit franchise for New Jersey, and proprietor of the Regent and Garden theatres of Paterson, N. J., will erect there early this summer as his supreme exhibitor accomplishment and in recognition of the remarkable interest that local theatregoers have shown for screen entertainment.

The structure will cost half a million dollars. It will have a frontage of 287 feet on Church street, and 125 feet on Ellison street. The auditorium will be 175 feet deep by 125 feet wide. The first floor will have seats for 2,750 persons, while the balcony will accommodate 1,250.

Will Match Fabian's Newark House.

In size and the magnificence of its appointments the Paterson theatre will be the equal of the new theatre which Mr. Fabian is about to build in Newark, N. J. The latter house is admitted by Newark realty men to have the best business location in the city. It will be situated at the corner of Market and Broad streets, on the site known as Branford place. The junction of these two main thoroughfares of the downtown section are in the exact center of the business section. Ground for the theatre will be broken next week, and it is expected that the house will be opened early in September.

This addition to Newark's motion picture theatres will seat 3,500 persons. It will be 148 feet wide by 175 feet deep, with two entrances on Market street and one entrance on Broad street. The floor will have a capacity of 2,250, while 1,250 more seats will be placed in the balcony.

Represents Investment of $800,000.

The property and theatre, when it is completed, will represent an investment of $800,000. The difference in the cost of the Newark house and the one Mr. Fabian will build in Paterson is almost entirely in the increased value of the property in Newark.

The appointments of the two houses will be similar. Each will be equipped with logia boxes with comfortable, upholstered arm chairs and large, roomy upholstered seats throughout. The sight lines will be studied so that the occupant of any seat in either house will have an absolutely clear and unobstructed view of the screen. The angles at which the seats will be faced will be so arranged that patrons at either of the far sides of the theatres will be able to look directly at the screen, without turning or leaning to one side.

$50,000 Pipe Organ for Paterson.

The Paterson theatre will be equipped with a $50,000 pipe organ as a supplement to the large orchestra which will be a feature of the programs. The entire Paterson building will be heated and ventilated with an indirect system of blowers and exhaust fans, operated so that they will effect a complete change of air throughout the building every fifteen minutes. To these blowers and exhausts will be connected a series of air washers or humidifiers that will clean and purify the air as it enters the building. The system will serve a double purpose—it will cool the theatre in the summer months, and heat it in the winter time.

A large lounge and tearoom will adjoin the lobby as a form of innovation looking to a greater degree of personal convenience for patrons. Opening off of this will be a retiring room for women and a smoking room for men; an emergency hospital room with a nurse in constant attendance, a check room, telephone booths, sanitary drinking fountains and many other features. The lounging room will be beautifully furnished with deep, heavily upholstered couches and chairs, writing tables, reading tables, in fact, everything that can be found in the best equipped of hotel lobbies.

Roof Garden May Be Closed.

On top of the theatre will be a large roof garden, so constructed that it can be thoroughly closed in the winter time, and serve as a dancing pavilion, in charge of a patroness. This will be operated without cost to the patrons of the theatre.

Fred Wesley Wentworth, one of the best known theatre architects in the East, has been retained by Mr. Fabian to carry out his plans and ideas for these two model houses.

There is a significant indication of the future possibilities of the big special attractions in Mr. Fabian's statement that the tremendous number of people who have been turned away at both the Garden and Regent theatres on every occasion when he has shown a special feature encouraged him to the point of action in his opinion that Paterson, with its population of 125,000, could easily support a motion picture theatre with a capacity of four thousand.

William Gilmore
Manager Grand Theatre, Brooklyn.

How a Brooklyn Exhibitor Advertised "Red Glove"

ONE of the most effective advertising stunts ever recorded by an Eastern exhibitor was used by Manager William Gilmore, of the Grand Theatre, 4618 Third Avenue, Brooklyn, Manhattan, to interest his community in "The Red Glove" serial which he is now presenting at his theatre.

For two weeks prior to the initial showing of the new serial Manager Gilmore displayed a slide on his screen informing the audiences that on the two evenings preceding the showing of the first episode of the film, a number of red gloves were to be hidden about the neighborhood. At midnight on March 15 five gloves were hidden in various parts of a vacant lot near the theatre. The next morning the lot was being scoured by over a hundred boys and girls for the hidden gloves.

The community became greatly interested in the picture because the search for the gloves created so much gossip, and record crowds turned out to witness the initial showings of the serial.

Paul Brunet Entertains.

The home office staff of Pathe Exchange, Inc., were the guests of their vice-president and general manager, Paul Brunet, on Wednesday, March 19, at a dinner at the Beaux Arts. The departmental heads of Pathe have been celebrating the anniversary of their chief's appointment as general manager in various ways, and Mr. Brunet decided to do a little celebrating himself. Jack Kyle, head of the titling department, officiated as toastmaster, and succeeded in inducing the most retiring and modest members of the organizations to get up on their feet and talk.

Berst Returning to New York.

After several weeks' business visit to Los Angeles J. A. Berst, president of United Picture Theatres of America, Inc., is back in New York. In an interview given out before leaving for the East Mr. Berst predicted unparalleled prosperity for the motion picture industry and a revival of production in New York with the summer months. Mr. Berst is enthusiastic over the coming Dustin Farnum and Kitty Gordon productions to be released under the United banner. He stated that the scenario of "Platonic Love" carried a strictly original and daring plot.

Buy or sell; trade what you don't want for something you do. That's what The World's Classified advertising is intended to accomplish.

TO BRING FAY'S THEATRE UP TO DATE

Prominent Rochester Playhouse Closes Memorial Day for Renovation—To Reopen September 1

ABOUT Memorial Day Fay's Theatre at Rochester will be closed and during the ensuing four months it will be practically rebuilt, opening again with feature pictures and vaudeville fillers about September 1.

An entirely new front will be built, with one of the most attractive foyers that architects and builders can produce. With the exception of the stage the entire interior of the house will be transformed, not merely with paint and decorations, but structurally. Three months will be allowed for the work.

Edward M. Fay, of Providence, owner of the house, planned last year to remodel the entire building, but the plan was given up at the time on account of the war. The idea at that time was to substitute a single balcony seating about 1,500 for the two balconies now in the theatre and to rebuild a great deal of the auditorium as well. The present boxes will be supplanted by more modern structures and the seating capacity of the ground floor will be changed materially and greatly enlarged. The new house will seat between 2,500 and 3,000 persons.

Changed Hands Many Times.

The site on which Fay's stands has seen many changes. The old National was formerly the home of stock melodrama made over from the old Odd Fellows's Temple after the latter had been partially destroyed by fire. It was opened in December, 1902.

After stock companies had passed their hey-dey the Shuberts took over the house and renamed it the Shubert. For four or five seasons it was the scene of some of the best plays of the times. Next the name was changed to The Club, playing burlesque for one season. Marcus Loew then took over the house, called it Loew's and played vaudeville for two years. For two seasons previous to Mr. Fay coming to town it was known as the Avon, playing vaudeville and pictures.

Picture Programs Went Big.

For many years the house was considered somewhat of a lemon. "Bill" McCallum, who had managed the place in the old days, was called to the rescue when the house was christened the Avon. He recognized the tendency of the age to pictures and made a whirlwind success of the house. Mr. McCallum was with Mr. Fay when he opened here, but later quit to assume the management and an interest in the Liberty and Gordon Square theatres in Cleveland. Fred J. Sarr, the present manager, succeeded Mr. McCallum, and under his management the house has prospered.

Teachers Indorse Paramount Films.

The publicity committee of the Massachusetts Teachers' Federation, whose fine work for the advancement of the cause of better pictures has frequently been noted, has just issued a bulletin containing a list of forty more or less recent films which the committee has approved as suitable and desirable pictures for children.

Including the William A. Brady production, "Little Women;" the Benjamin Chapin series, "The Son of Democracy," and the Burton Holmes Travelogues, thirty-nine of the forty films are Paramount or Artcraft productions. The single exception is Charles Chaplin in "Shoulder Arms."

Michigan Film Man Directs Camp Custer's Big Theatre

CAPTAIN J. O. BROOKS, better known as "Ollie," is a film man whose experience has stood Uncle Sam and his boys in good stead at Camp Custer, Michigan. Captain Brooks has been in the service for the past eight months as manager of the Liberty Theatre of Camp Custer. Besides spending much time in looking after the big building, booking the shows and various performances, he devotes a period of each day to horseback riding, which he finds excellent sport and diversion.

Captain Brooks has been salesman and manager of the Paramount exchange in Detroit; manager of the Metro office; manager of the Madison Film Exchange; and special road salesman for Fox. He expects to leave the service in May when he will resume his activities in the film business.

Captain J. O. Brooks.
Manager of Camp Custer's Liberty Theatre.

Reveler and "Blue Laws" Advocate Both Extremists

AT a time when everybody, or at least everybody in the reform ranks, seems to be jumping with both feet on everything approaching amusement, and when in Cincinnati and Ohio, specifically, there is an effort on foot to close the moving picture and other theatres on Sunday, it is refreshing to hear a minister take the sensible stand that there is no evil in harmless amusements.

"Legitimate amusement is not contrary to the teachings of Christ," declared the Rev. Henry Westermann, of California, in a public address in Cincinnati. "The advocate of the blue laws and the reveler are both extremists. St. John and St. Paul practiced and encouraged moderate recreation, and the reactionary and self-appointed leaders whom we meet today are certainly not superior in authority to the disciples of Christ."

Strand Prepares Elaborate Anniversary-Week Program

THE week of April 20 will mark the fifth anniversary of New York's Strand Theatre, and Manager Joseph L. Plunkett plans to celebrate the occasion with a show claimed by him to be the biggest ever offered in a motion picture theatre. He has already commenced work on the elaborate program, one feature of which will be a special screen presentation, now being filmed under his direction.

During the Strand's anniversary week the First National Exhibitors will hold their yearly convention in New York, and each exhibitor will witness the Strand show.

Referring to the anniversary program, Mr. Plunkett said, "I am going to use the appropriation usually expended on souvenirs and things of that sort on the stage during the week of April 20. I am sure the majority of our patrons do not care particularly for souvenir programs, and the Strand show will be all the more pretentious."

Kansas City Picture Men Worried by Censor Bill

LIVING so close to the State of Kansas and being under the vigilant watch of the Sunflower censors, Kansas City picture men are somewhat worried over the censor bill now before the Missouri Legislature. They have brought all the influence they could against the presentation of the bill and will do their best to convince the members of the Legislature that such a blow at one of Missouri's most popular industries is unnecessary. It cannot be said that the censorship of Kansas has been productive of a higher class of plays than those shown in Missouri.

Lucas Issues Breezy Organ.

Harry K. Lucas, general manager of the Lucas Theatre Supply Company, of Atlanta, which handles Simplex Projectors in the South, has just given the world an agreeable insight as to his versatility, he having published his first edition of the "Cosiki," an eight-page magazine, crammed full of breezy and timely trade notes, epigrams, illustrations and chatter concerning the supply business.

Mr. Lucas writes of the qualities of his wares in real, big-time style, which cannot fail to interest. A feature of the "Cosiki" is the Lucas editorial, which is a timely after-the-war story with a moral.

Harry I. Day Joines Benedicts.

Another member of the Famous Players-Lasky office force has deserted the ranks of bachelorhood. The new recruit is Harry I. Day, former editor of Paramount Progress, who is now engaged in sales promotion work for the Famous Players-Lasky foreign department. Mr. Day's bride was formerly Miss Marquita Harriss, of Memphis, Tenn.

RUBBERNECKING IN FILMLAND

Los Angeles Correspondent Personally Conducts Our Readers Through the West Coast Studios

By Giebler

LAST week I made a few passing remarks about the weather. How I wish I had waited until this week. So much more could have been said; the story would have been so much richer in dramatic moments. I could have spoken about the three times that we had hail, and of how the snow got as close to town as the Verdugo Foothills; and of how the players that arrived from the East with the idea that they would not need heavy habiliament while in the Sunny Southland changed their minds and their "undies" at the same time.

Of course the weather is "freaky." Anything in the way of weather or other natural phenomena that might have a tendency to discourage a timid tourist and cause him to use the tailend of his transportation before the time limit has expired is freaky—never happened before and positively is not liable to happen again. We even refer to seismatic shocks as "freak" earthquakes if they happen in the tourist season.

Even Native Sons Admit It.

We are very particular about those things out here. Native sons stop each other on the street and say, "Remarkable—unheard of—unprecedented. Almost as bad as up in Frisco." And the newspapers write new heads and new date lines for the freak weather stories they printed last year and run them on the front page next to pure reading matter.

The snow-covered mountains were a grand sight. On the days when it did not rain we stood on the downtown streets in the warm sunshine and feasted our eyes on the glistening peaks of the three mountain ranges, each towering above the other, that forms a splendid scenic back drop for our fair city. It looked like a Burton Holmes travelogue.

Many people went up to Mount Lowe, which is higher than it sounds, and played at snowballing and got the sniffles and encouraged their chilbains.

Weather Good for Rubbernecking.

It is an ill wind that does not blow somebody good, however. The cold wind that came whiffling in from the snow-covered peaks made most of the players stick to the studios, and Rubbernecking was good.

Out at the Hampton studios I found three companies working. Jesse D. Hampton was directing Bill Desmond, Vivian Rich, Mary McIvor, Jack Richardson, Joseph France, Edward Jobson, Charles French, Tom O'Brien and John Wallace in a North of Fifty-three mining story called "The Mint of Henn," which, by the way, as Jack Keefe would say is a he-ll of a good title.

Jack Kerrigan was doing a Pullman car interior for his next release, "The Best Man." Lois Wilson was supporting Kerrigan, and Al Whitman, Bert Appling, Clyde Vincent and Charles Richmond were assisting.

H. B. Warner was busy with "The Man Who Turned White." Barbara Castleton was Mr. Warner's leading woman and Wedgewood Nowell, Eugenie Ford, Jay Dwiggins, Walter Perry, Carmen Phillips and Manuel Ojeda, who is an Arabian in spite of the fact that the press agent at the studio gives a Hibernian flavor to his name by writing it O'Jeda, are able and efficient assistants.

Hampton Studios Are Growing.

The Hampton studios are growing. The entire frontage along Fleming street, heretofore adorned by a blank wall, is now occupied by a long row of offices filled with stenographers, directors, directors' assistants, press agents, bookkeepers and other functionaries necessary to the operation of the big place.

It was late afternoon when I left Hampton, but knowing that Bill Hart is always at home to visitors at the studio except when he is on location, however late it may be, I dropped in at the Hart plant and found Bill and his gang of cow punchers just back from what Mr. Hart says is the biggest rodeo he has ever staged.

The set showed an entire town and a railroad station in addition to the grand stand and arena where the rodeo was staged. Three thousand extras were used as audience and participants in the contests in the rodeo, and Bill says that the pay of the extras and their eats while they were on the ground, and everything combined, run the cost of the set up dangerously close to the ten thousand dollar mark.

Catches Hart Cowboys Together.

I saw the famous Hart cowboys all together; they are a great bunch, and they regard Bill as a brother as well as an employer. Mr. Hart has just finished "The Money Corral," a play that leads him all over the West and winds up in Chicago. Lambert Hillyer wrote the story, and Jane Novak, Rhea Mitchell, Patricia Palmer, Mollie McConnell, Herschal Mayall, Winter Hall and, of course, the Hart buckaroos, are in the cast.

The next day's Rubbernecking led me to D. W. Griffith's plant, where Elmer Clifton was making "Skinflint Jones," with Dorothy Gish and Richard Barthelmess as hero and heroine.

John Leezer, who says he has shot more Indians with his camera than any other person in the country, was doing the photographic work. None of the other members of the cast were present, but we had a nice, friendly little party as it was.

Griffith Buys An Automobile.

We then had a look at Mr. Griffith's new automobile, a most magnificent machine. The car was personally directed in the making by Mr. Griffith after a scenario by Pierce-Arrow, and continuity by Rolls-Royce. The car is large enough to keep house in and the tires alone cost as much as a flivver all dressed up with a self-commencer F. O. B. Detroit.

If I were given to using slang I would

Tom Mix, Skipper of His Own Motorcycle, Is Going to Motor Over into the Next Picture for Tea with Bill Hart and His Boys.

Bill's Buckaroos, awaiting Tom's arrival, posed for their picture at the Tea House in the sunken garden. Standing we see Bert Rollins, Bennie Corbett, Jack Jones, and Walt Whitmore; while sitting are Hank Potts, Bill Hart himself, and Art Shultz.

say that Dave Griffith is a funny guy, meaning that he says things that sound like kidding, and you can't tell whether he is kidding or not

I made the remark that business was picking up in the industry; that several downtown houses were standing them up all the time. Mr. Griffith sighed and said:

"Really, is it as bad as that? Have things come to such a pass? Is life so uninteresting and so dull that people have to go to the picture shows to see amusement?"

Here he sighed again, and I'll be darned if I know whether I was being "had," as the English say, or not.

Mix Rides Motorcycle.

I went over to the Fox plant after leaving Griffith's, but everybody was out on location. I saw Al Selig, who is personal publicity representative for William Farnum; Dave Morrisey, who is personal publicity representative to the Fox lot in general, and Ed Rosenbaum, Tom Mix's business manager; and Tom himself on a motorcycle.

Al and Ed and Dave all said that Tom was trying to break the motorcycle in to take the place of his horse, Old Blue, who passed on a few weeks ago, but Tom said, "Quit your kiddin', no iron horse for me."

I saw studio manager Sol Wuertzel, who said he was busy as usual, and J. Gordon Edwards, who said he was glad to get back to the Coast, and told me that if I would come out to the studio next week he'd let me help support Bill Farnum in a big stock broker's office scene; and I said, "I gotcha," just like that.

WRITES NOVEL FROM PICTURE STORY

Paramount's Salvation Army Film "Fires of Youth" Forms Basis for Narrative by Charles K. Ulrich

EXHIBITORS who book "Fires of Faith," the big Salvation Army Special produced by the Famous Players-Lasky Corporation, will have at their disposal a great exploitation campaign. Aside from the advertising and publicity campaigns on the film in newspapers, magazines and trade papers, there will be open to the progressive manager, various different channels which he can use to put over the picture.

In the first place there is a 40,000 word novelization written from the film by Charles Kenmore Ulrich. This is perhaps the first or second time that a book version of a story has been published from the film. The volume is nicely bound, has fifteen half-tone illustrations of scenes from the photoplay, and an all-round jacket or paper wrapper in four colors, also embellished with scenes from the picture. This book, as well as the photoplay, has been officially indorsed and recommended by Commander Booth. The volume will sell at the popular retail price of 50 cents a copy.

The publication of this volume at the time of the release of the picture is designed to give the exhibitor an opportunity to work up some unusual and extra publicity in co-operation with the booksellers of his town.

Then there is an attractive one-sheet poster being prepared, a reproduction in colors of the popular 'Doughnut Girl' cover of a recent issue of a large magazine. This poster, it is pointed out, opens numerous channels of exploitation to the exhibitor. Owing to the high esteem in which the Salvation Army is held in every American community, it will not be difficult to place them in office and store windows not ordinarily given over to general advertising.

All these suggestions and others are incorporated in a special twenty-four page press book on 'Fires of Faith' which is now being prepared.

Another tie-up possibility for the picture, is a song especially written and dedicated to the film, entitled "Fires of Faith." The music offers an exceptional ballad. The song also presents the musical theme of the photoplay and is part of the music score prepared by George W. Beynon.

A Novel Picture

Showing the cover of Paramount's novelized version of its picture, "Fires of Faith."

The Mission of a Trade Paper.

Compiling a publication that represents the motion picture industry involves something beyond the mere incidents of accepting subscriptions and selling advertising space. When a publisher negotiates either of these transactions there is at once established a responsibility on the part of the newspaper: to render the best possible service to readers in supplying authentic and helpful assemblages of ideas for the improvement of the subscriber's business; to give circulation to advertising and backing it with the confidence of productive readers, inspired by faith in the purpose of the paper wherein the advertising appears. Moving Picture World has these responsibilitie constantly in mind. Every issue is compiled and circulated in the belief that this mission is fulfilled.

Herbert Weil.

Weil to Build $150,000 Theatre in Port Huron

ONE of the most popular exhibitors in Michigan, among both exchange managers and exhibitors, is Herbert L. Weil, who now dominates the theatre situation in Port Huron, Mich., by controlling 100 per cent. of the houses there.

About three years ago he got the "bug" for theatricals, and his first venture was leasing the Majestic Theatre, which was then playing legitimate attractions exclusively. But it wasn't long before he saw the big possibilities of pictures, so he changed the policy of the theatre and installed motion picture equipment, which was his start in the picture field. His next step was leasing the Bijou. Later he took over the Maxine, then the Family, and just lately he took over the American, giving him 100 per cent. of the theatres in Port Huron. The Majestic seats 1,500; the Family, 800; the Maxine, 500; the Bijou, 500, and the American 500.

Mr. Weil is now having plans prepared for a new motion picture theatre project that will cost $150,000.

He does all of his own booking, being a weekly visitor to Detroit.

Garson Not Interested in Film Distribution

PHIL GLEICHMAN and Art Blankmeyer are now sole owners and distributors in Michigan and Indiana, for Harry Garson's picture, "The Unpardonable Sin." Mr. Garson has sold these state to Gleichman and Blankmeyer and they have formed a distributing company under the name of Garson Photoplays, Inc. This name was selected because it is expected to market other pictures which will be and are being produced by Mr. Garson, and the trade value of his name is a recognized asset. Mr. Garson has no time to give to the distribution of any of his pictures beyond the sale of the state rights. He is now in Los Angeles looking after his various film interests. He will probably return to Detroit for a few days' visit in April.

PETTIGREW'S GIRL SEES THE PARADE

Ethel Clayton Watches the Welcome Home Given New York's Beloved 27th Division with Added Interest— Her Latest Paramount Uses the Stirring Incident

By Edward Weitzel

EVERYBODY agrees it was a marvelous welcome home. New York is so proud of her beloved Twenty-seventh Division and its deeds of valor that it turned out three millions strong to applaud the lines of marching men and cheer them all along the banner bedecked avenue from Washington Square to 110th street.

Pettigrew's girl was among the watchers. Pettigrew is only a private and his girl's name is Dolly Heath, but their romance is just such a one as might have happened to any bashful young soldier and a New York chorus girl whose early training and native goodness of heart had kept her untarnished and enabled her to recognize the true manhood of the shy but handsome private who waited for her at the stage door one night and explained he had fallen in love with her picture and just had to come and tell her how he felt.

Dolly was inclined to laugh at him at first; but, somehow, she didn't. Instead she accepted his invitation to an ice cream soda and forgot that she had promised to go to supper with a rich young man whose only trouble in life was fear of the draft. Private Pettigrew didn't know much about girls in general and chorus girls in particular. But he knew he wanted Polly and he pleaded his cause in the same way he fought the Huns—with no thought of surrender. And he won.

So that's why Dolly stood in the front line of watchers on Fifth avenue when the Twenty-seventh marched by, and gave her own particular soldier a private signal of love and pride.

Romance and Reality.

Sounds like a story in the movies, doesn't it? Well, it is one! But it's founded on a very interesting fact—a fact that was utilized before it happened. Ever since the Twenty-seventh went away to war everybody knew the sort of welcome the boys would receive when they got back and paraded up Fifth avenue. The author of "Pettigrew's Girl" knew it. When he wrote his story he just anticipated that parade and put it in as the appropriate finish to his romance.

And that is why Ethel Clayton, who played Dolly in the Paramount production of "Pettigrew's Girl," was among the most interested spectators of the real parade. It would have been so easy for the whole story to happen that it was hard for her to convince herself it hadn't happened when she looked down from a window in the Paramount office and saw the big climax to her last release in all its glorious reality.

Some Professional Secrets.

It is hardly necessary to remind anyone that timeliness of theme is of great value to a photoplay. "Pettigrew's Girl" is up to the minute.

Watching the parade from one of the front windows of the Moving Picture World office reminded the writer that Ethel Clayton would have some very interesting information as to how the New York scenes in "Pettigrew's Girl" that it is really the Knickerbocker that

An interview with the Paramount star took place the next day at the Majestic Hotel.

"Do you mind giving away professional secrets?" the creator of Dolly Heath was asked.

Pettigrew's Girl was non-committal. "That depends upon what sort of secrets they are," was her reply. "If you want to know if all the movie people who go to California and declare they never want to leave there are speaking the exact truth, I must decline to express an opinion. It has been a fine thing for me physically as well as professionally and I shall be glad to go back."

More Secrets Uncovered.

"Roscoe Arbuckle said the same thing when he was here a few weeks ago, except that he qualified it a trifle by mentioning the number of months in two years he had been confined to his bed. However, some of his most brilliant bits of comedy business came to him when

Ethel Clayton.

too ill to move so the laugh was still on his side."

"Now you are giving away professional secrets!" exclaimed Ethel Clayton. "What is it you wanted to know?"

"How you managed the New York scenes. I understand that one incident shows a number of men in the windows of the Knickerbocker Hotel throwing down money to the members of the Lambs Club when they were making one of their parades for the Liberty Loan last year, and that you are shown helping to catch the money."

"Yes, it's all in the picture."

Miss Clayton Makes a Great Catch.

"But Truthful Publicity Smith, of Paramount, gives me his word of honor that it is really the Knickerbocker that is used."

"Mr. T. P. Smith is living up to his given names. The money throwing scenes were taken here and my scenes were all made on the Coast. In other words: The money was thrown to me in New York and I caught it in California."

"That's a great catch. But how did they manage to show all those people pouring out of the subway at the real Knickerbocker corner and then show you coming out of the same exit?"

Ethel Clayton smiled and shook her head. "You'll have to figure it out for yourself. I'm not going to give away any more professional secrets, but if you ever come out to Los Angeles I'll introduce you to that subway exit."

Ethel Clayton is on her way to Japan. Having come to New York to attend to important business, which included seeing the parade and purchasing several new frocks, she will sail for the land of the Mikado early next month for several weeks' vacation, accompanied by her mother. On her return she will resume her professional activities at the Paramount studios in California.

An Exciting Hunt.

Like many screen actresses she received her early dramatic training on the speaking stage. Stock company experience and engagements with traveling organizations gave her opportunities to play all kinds of parts, and to know the strain and mishaps of a first night performance.

"What is the drollest slip you ever encountered at an opening performance?" she was asked.

"The night the stage manager mislaid himself," was the answer.

"How did it happen?"

"It was in stock and none of us were any too sure of our lines. The stage manager was a nervous little man and was having his troubles trying to get the actors on to the stage at the right time. He was playing a small part himself and did not make his first entrance until the middle of the second act. The first act had been something dreadful and the second promised to be worse. Presently there was a dead pause. No one was on the stage and the voice of the angry stage manager could be heard all over the house demanding:

"'Jim! Where in thunderation is Jim?'

"As he rushed up stage in search of the missing actor one of the company stopped him. Seizing the excited man by the arm he remarked: 'Go on and stop the stage wait! You're playing Jim yourself.'"

Famous Boston Office to Dance.

Arrangements have been completed for the first annual dance and surprise party given by the employes of the Boston office of the Famous Players-Lasky Corporation, to be held at the New Strand ballroom on Friday evening, April 25, at 8 o'clock.

Many prominent persons have been invited, and an elaborate program has been arranged.

As it is the first big affair by any of the motion picture interests in Boston a large attendance is assured.

NEBRASKA CENSORSHIP BILL DEFEATED

By a Vote of 62 to 20 the Sturdevant Measure Is Killed—State Safe from Evil for Two Years

NEBRASKA is safe for at least two years from the fear of state censorship. Last week the lower house of the Nebraska legislature decisively killed an effort toward state censorship that was more vigorously pushed than any such effort ever before advanced in that state. Not until the last moment, however, was the outcome certain.

All morning, the day that the fight over the bill was staged, the showmen sat in a serious faced mob in the gallery. Straws pointed in favor of the bill, when the house adjourned for luncheon.

When the legislators returned they were surprised to see a pyramid of petitions piled high upon the house secretary's desk. Each legislator hurried to the stack. Yes, there was a petition from his home town, bearing the names of the people who had elected him to office. He went back to his desk a different man. The bill was too unpopular.

Even Worries About Women's Clothes.

Sturdevant, who introduced the bill, was feverishly fighting for it. He pictured the modern child; how it is being demoralized by the movies. Loudly he declared that what was good for Broadway was not necessarily good for Nebraska.

Mathewson followed Sturdevant. Yes, he said, it was awful. He said the women's dresses are getting shorter at the top and bottom every day, and there should be a board of censors appointed to stop this. He told of the terribly indecent pictures in some art galleries too adjacent to the state house for comfort. He even found fault with the marble statues, and said they ought to be ashamed of themselves. Sturdevant snorted.

Foster wanted to know why Shakespeare isn't censored.

Statts told what an awful failure the Kansas censorship farce has been.

Snow said he depended upon the mothers of Nebraska children to be intelligent enough to tell their children where to go and where not to go.

Only Criticism Is Lack of Shows.

Berka of Lincoln said the principal criticism he heard against Lincoln is that moving picture shows are closed on Sunday.

Hardin rallied to the rescue of the bill by telling of a picture he had seen not many days hence. The heroine, he said, was clothed only in a smile, and a far too faint smile at that.

Miller arose and fervently blessed the movies because they had done away with the ham actors.

Reed, disgusted with the way the bill was losing, made a last desperate effort to save it. He shouted that he hoped the bill would pass. That would close some moving picture houses, he said, and then, maybe, if fortune was kind, every moving picture house in the state would be closed. He became too fervent. His teeth became loose and slipped down. He gave up. The fight was lost.

By a vote of 62 to 20 the bill was indefinitely postponed.

Inactive Film Censor Satisfies Rochester

CENSORSHIP in Rochester, N. Y. approaches the ideal, for there, each manager acts as his own censor and refrains from showing anything objectionable. True, the city ordinances provide for censorship and the power of censor is vested in the commissioner of public safety, but even that official agrees that his department is not burdened with duties in connection with censoring. As evidence of cordial relations existing between movie men and official censor, Commissioner of Public Safety R. Andrew Hamilton addressed the Rochester Motion Picture Theatre Managers' League at its recent meeting:

"Although we have upwards of thirty theatres showing film, we seldom receive complaints regarding pictures shown or the manner in which you managers conduct your business," said Mr. Hamilton, "and I want to compliment you on this splendid condition.

"In fact, if few people should come to register a 'kick' regarding a performance that had been viewed by five or ten thousand people who were satisfied, I am generally inclined to believe that the fault lies in the viewpoint of the person making the complaint, rather than with the entertainment in question."

COMPLAIN OF MARYLAND CENSOR BOARD

Washington Exchange Managers Appeal to Governor to Investigate Lax Ways of State's Film Viewers

THE storm pending for many weeks in Washington over the attitude assumed towards the censoring of motion picture films by the Maryland State Censorship Board has broken. The exchange managers of Washington are up in arms over the laxity which seems to prevail in the office at Baltimore, that has resulted in the delegation of the legal duties of the members of the board to subordinates.

The managers have tried to avoid friction between the film companies and the members of the Board. They have at all times sought to co-operate with the latter, but have found on innumerable occasions, it is declared by individual members of the Washington Exchange Managers' Association, that they do not always get a square deal. By this they mean many things—that films are held up because of the absence of the reviewing authority, and by other like causes and by things that hamper the business of film men.

An Appeal to Governor Necessary.

At a special meeting held in the offices of the Famous Players-Lasky Company it was decided that the matter should be brought to the attention of Governor Harrington, and under a resolution adopted by the association the following letter was ordered prepared asking him to investigate the lax ways in which pictures were reviewed in Baltimore.

We quote the following from the letter:—"We understand also that certain pictures have been viewed in the past by a clerk employed by the Censorship Board, having no legal authority to do so, and that certain of these pictures have been condemned. . . . We seem to be handicapped to a considerable extent by the absence from the headquarters of the Board of Mrs. Harrison, who has not been in Baltimore for some time past, and of Mr. Harper. Consequently we cannot get prompt action on our films."

Must Pay Tax on Copyrighted Music.

Buffalo theatres in which copyrighted music is played for the entertainment of audiences were recently notified that unless they immediately pay a tax to the American Society of Composers, Authors and Publishers they will be prosecuted in the Federal court. It is said that several of the theatres have not paid the tax.

Court's Ire Stirred When Censors Halt "The Brand"

THAT the members of the Pennsylvania State Board of Censors had overstepped their authority in refusing to permit the exhibition in Pennsylvania of the Rex Beach-Goldwyn production, "The Brand," was the expression from the bench used by Judges Rogers and Wessel in the Common Pleas Court, Philadelphia, where general counsel for Goldwyn had caused an appeal to be taken from the findings of the Pennsylvania State Board of Censors.

Judge Rogers himself interrupted the proceedings to put into the record his own statement that during a view of the picture, given the two judges in the Board of Censors' projecting room just before the trial began, Mrs. Katherine M. Niver told him that no matter what changes were made, either in the picture or sub-titles, it would not be accepted.

"Theme" No Hit with Judge.

The only witnesses called in the proceedings against the board's refusal to pass the picture on an appeal were connected with the board, with one exception, and all admitted that the picture had been rejected not because it visualized anything calculated to corrupt the public morals, but because its "theme" was immoral.

"Theme! Theme!" Judge Rogers finally interrupted sharply. "Drop this talk about the 'theme' and tell us what there is immoral about the picture. I've just seen it, and I'm frank to say that, with two sub-titles eliminated, as the plaintiffs have voluntarily agreed to do, I see nothing immoral about it.

"Do you people know the law under which you view and pass upon these pictures? The trouble seems to be

more your condition of mind than in the picture itself. The Legislature distinctly stated in the act creating the Board of Censors what its duties and its authority were to be. It didn't give the board any authority to pass upon or even assume what construction some persons might put upon something imagined, but not shown upon the screen at all."

Censorship Lid Off for New Victory Loan Film

A WAR film, "The Price of Peace," compiled from the official film archives of the Government, is to be released to boost the Victory Liberty Loan. It has been assembled and titled by Betty Shannon and Terry Ramsaye, with Joseph La Rose, of the Rialto-Rivoli, New York, at the cutting table.

The picture, it is understood, has not been designed for ordinary theatre exhibition, but for showing in connection with Victory Loan gatherings of various sorts. A total of 140 prints are in preparation.

A large portion of the picture is scenes of battle, including actions in St. Mihiel, Argonne and Belleau Wood.

"It is the first war picture issued in this country with the censorship lid clear off," Terry Ramsaye remarked. "Also everybody and their work—army, navy, marines, etc.—are impartially represented in the ratio of the pictorial value of the thing done."

The picture has been cut to tell a story—a true story of the war—calculated to make it clear why there is a Victory Loan and why it ought to be bought as a bargain of peace.

CENSOR FOUND NO CENSORSHIP NEEDED

S. J. Baker Tells Judiciary Committee of Missouri Legislature Why It Should Not Make New Film Law

S. J. BAKER, manager of the St. Louis branch of the First National Exhibitors' Circuit, and former motion picture censor of Kansas City, Mo., appeared recently before the judiciary committee of the State Legislature at Jefferson City and "showed cause" why the bill providing for a state board of censors should not be passed. Baker was delegated by St. Louis exhibitors and exchange managers to address the committee. Exhibitors throughout the state are fearful that the drastic measure will be enacted. The fate of the bill will be known early in April.

Baker, in his address, said that his experience and his observations convinced him that the censorship of pictures in Missouri is unnecessary, and added:

Censor Found No Censorship Needed.

"While censor in Kansas City I looked at productions day in and day out for six months, often assisted by a committee of obliging ladies, who represented the Parent Teachers' Association, the Collegiate Alumnae and others. During that period I reviewed 3,500 reels of film. Out of those I totally rejected only two pictures, both of which had been rejected four years prior, and the owners of which had tried at least once a year during those four years to exploit them, but without success.

"It did not need censorship to keep those pictures out of Kansas City, or any place else in Missouri, for the exhibitors refused to run them, and would not have done so even with the censor's approval.

"Some one remarked that the motion picture industry is growing and that more and more films are made every year. The motion picture industry is growing, but fewer productions are being made each year. The producers are of ability, and the great majority of the companies are meritorius concerns, and are making pictures that are wholesome, clean and totally fit for the public to see.

Can't Afford Unclean Pictures.

"It is very true that some objectionable pictures are offered to exchangemen and, in some instances, to the exhibitors; but there are mighty few such pictures shown. The motion picture theatre man, with his investment, cannot afford to show unclean pictures; and the producers of an objectionable film seldom make a second one. They go broke trying to market the first.

"I venture to say that offhand not one of you gentlemen can tell me one totally unfit picture that has been produced in the last year."

And not one of them could!

Famous Players to Build Long Island City Studio

THE Famous Players-Lasky Corporation will shortly break ground in Long Island City for the erection of a big studio and laboratory, it was announced recently by Adolph Zukor, president of that organization. It is the ambition of those in charge of the work to make this plant the most complete and up-to-date institution of its kind in the world.

The studio block is bounded by Graham and Pierce avenues, on the north and south, 600 feet, and by Seventh and Sixth avenues, on the east and west, 200 feet. This entire block will house the actual producing activities, and will include one gigantic glass-covered stage and one large open-air stage. Offices of the executives, dressing rooms, property rooms and other parts of the studio will be equipped and arranged in such a manner as to expedite the most efficient handling of high-class photoplay production with the minimum amount of lost motion.

Across the street, on Pierce avenue and Sixth, the laboratory will be erected. The plans for this plant were laid out under the direct supervision of Frank Meyer, who has had many years of experience in the handling of laboratories and who has made special trips to other cities where large plants are located in order to study every modern phase of this work.

At the Famous Players-Lasky home office on Fifth avenue Mr. Zukor stated that the building will be started in the very near future, and that they would begin "shooting" before the end of the summer.

Iowa Exhibitor Convinces Censors They Are Wrong

THE interference of a local board of censors means nothing in the life of W. A. Mattack, manager of the Princess Theatre of Ames, Ia. Mr. Mattack thinks his judgment concerning the moral danger that lies in a picture is just as good as that of any collection of censors.

When Manager Mattack booked "Salome" recently he began to advertise the fact. Several well-meaning residents of Ames, knowing Salome only by the reputation she had made as the heroine of an opera and a stage play, at once petitioned the board of censors to forbid the film in Ames. The board, harkening to the protests of the timid citizens, adopted a resolution recommending that the mayor and the council forbid the showing of the film.

Mr. Mattack, knowing there was nothing wrong with the picture, having previously seen it, went ahead with his preparations; and every day for five days before the showing he carried a two-column advertisement announcing that "Salome" was to be shown at the Princess.

He invited the censor board to look at the picture. This the board did. The result was just what Mattack had expected—complete vindication of "Salome."

Mr. Mattack then went to it strong. He ran half-page advertisements of a type Ames never had seen before. He had heralds distributed all over town; he plastered every vacant space with paper; he had cut-outs made for his lobby, and he arranged with the management of the street car company to have special cars run to the suburbs after the last show at night.

Western Simplex Distributors Expand.

Dutton and Douglass, executives of the Exhibitors' Supply Company, distributors for Simplex in Illinois, Indiana and Wisconsin, were in New York last week on a business trip and included in their itinerary a tour of inspection of the Simplex factory.

They report that the sales of Simplex projectors is so heavy since the let-up of hostilities and the clearing up of the "flu" epidemic that they are forced to move to larger quarters for their main office in Chicago, and are soon to locate in the Famous-Players-Lasky building at 845 South Wabash avenue.

The entire second floor has been taken and the general offices, sales rooms and sales offices will be located here, using the present headquarters for a supply base.

Music Men Open Ohio Offices.

Cleveland, Ohio, March 27.

The Association of Composers, Authors and Publishers has opened Northern Ohio headquarters here and notified all theatres they must pay a license to play music written by members of its organization. Exhibitors say they will not use the music. MALANEY.

Police Find Stolen Film.

The Sterling Film Company, Cleveland, has recovered a chapter of the Gaumont serial, "The Hand of Vengeance," which was stolen recently from the Angela Theatre, that city. It was found by the police on the Nickel Plate railroad tracks.

Chicago News Letter

by Jas. S. McQuade

A. E. SMITH PASSES THROUGH CHICAGO

President of Vitagraph Stops Over for Conference on Way to Coast to Supervise Making of "The Wolf"

ALBERT E. SMITH, president of Vitagraph, accompanied by Mrs. Smith and family, arrived in Chicago March 17. The party was accompanied from New York by John M. Quinn, general manager, and E. Auger, assistant general manager. T. W. Chatburn, assistant general manager, arrived from St. Louis the same day to participate in a conference which was held in Vitagraph s Chicago office at 207 South Wabash avenue. E. A. Tarbell, manager, and T. E. Delaney, assistant manager of the Chicago office, and six salesmen in the city and tributary territory were also present. President Smith and General Manager Quinn shared the duties of presiding officer.

President Smith was seen Monday afternoon, and on being reminded that his visits to Chicago had been very infrequent replied that his first had been made in 1905 to open Vitagraph's Chicago office in the Schiller building, when John B. Rock was appointed as the first Chicago manager. His second visit was made when he attended a convention of the old Film Service Association, about 1907 or 1908

Was Taken for State Governor.

The writer found Mr. Smith a hard subject to deal with when he sought news concerning Vitagraph's activities, present and future.

"We are making pictures, and pictures, and better pictures," he replied facetiously, and then he told a funny story about a trip he made through Long Island a couple of months ago, when Alfred E. Smith, was, as he now is, Governor of New York.

On the trip he was accompanied by Cyrus W. Brady, well known lecturer, photoplay writer and divine. Dr. Brady, in the presence of people they met, as was his custom and also that of many engaged at the Vitagraph studios, always addressed Mr. Smith as "Governor," and it was not for some time that the Vitagraph official could understand why he was received everywhere with such obsequious attention and pronounced deference. Inquiries as to the initials of the visitor revealed that they were "A. E." and that settled the matter for the inquisitive ones.

After considerable embarrassment Mr. Smith explained to those who wished to do him honor that he was not the Governor of New York, but only the "Governor" of Vitagraph, and that by courtesy.

Now this was a clever ruse to escape an interview, but Mr. Smith became interesting and more human when he was reminded that exhibitors throughout the country would be glad to hear from him specifically on the matter of Vitagraph's productions, both at present and in the near future.

One Big Picture Every Month.

"We are going to compiete one big, specially produced and well advertised feature every month," said Mr. Smith. "'The Lion and the Mouse,' in six reels, with Alice Joyce in the lead, has just been finished, and we are now working on 'The Third Degree,' in seven reels, with the same star. After that a Rex Beach picture, with Alice Joyce, will be produced." The title of this production was not disclosed.

"Next will be 'The Sporting Duchess,' adapted from the Drury Lane melodrama, in which Rose Coghlan starred in this country. For this there will be a regular, old-fashioned Vitagraph cast. In addition to Alice Joyce, who plays the lead, there will be Anders Randolph, Rogers Lytton, Mrs. De Wolfe Hopper, Gladden James and others, all familiar names in Vitagraph productions.

"Earle Williams is now working on a special story by Mrs. Wilson Woodrow, which will be of six-reel length. When this is finished Mr. Williams will begin work on 'The Wolf,' adapted from the play by Eugene Walters. This will be in seven reels.'

To Enlarge Los Angeles Studio.

Mr. Smith left for Vitagraph's Los Angeles studio Tuesday evening, March 18, accompanied by his wife and children. There he will remain for two months, and will plan the enlargement of that studio. This is necessary, as Mr. Smith expects to make there the larger number of the productions which have Western atmosphere and surroundings.

Mr. Smith stated that he was going out West particularly to superintend the production of "The Wolf." He will attend personally to the selection of an able cast and the locations for the outdoor scenes. The story of "The Wolf" has been laid in the woods of the Northwest by Eugene Walters, and Mr. Smith will reproduce the local as closely as possible.

While in Los Angeles a convention of Vitagrphy's Western managers will be held, at which Mr. Smith will preside.

Finds Business Better Than Fair.

I learned from Mr. Chatburn, assistant general manager, that he recently completed a tour of the entire West, covering all Vitagraph branch offices west of the Mississippi River. He found business conditions better than fair and assured me that the future of Vitagraph never looked better. The "flu" in the West has disappeared.

General Manager Quinn announced that the first of Vitagraph's Larry Semon comedies, in two reels each, will be released Monday, April 14, and that one of these comedies will be released every month. He also informed me that Vitagraph's Big V. special comedies will be continued and that one will be released every other week, or 26 yearly.

Assistant General Manager Auger, during a brief conversation, assured me that plans have been laid and the necessary means provided to make Vitagraph productions among the foremost in the country.

Captain Harry E. Rice.

Captain Harry E. Rice Succeeds Irving Mack

HARRY E. RICE, until recently a captain in the machine gun training center in the officers' training camp a Camp Hancock, Augusta, Ga., has been appointed publicity manager in Universal's Chicago office to succeed Irving Mack. Captain Rice was recommended for promotion before the armistice was signed and he expects to receive his commission as a major in the near future.

Captain Rice has had extensive training as a newspaper man. He started in newspaper work on the Hearst papers in Chicago, in 1908, and spent three and a half years in Europe engaged in advertising and publicity for Hearst's Chicago publications.

From 1910-11 he was assistant publicity director of the Magic City, the largest amusement park in Paris, which was built by his father, H. E. Rice.

His acquaintance with the moving picture business dates from 1903, when he was moving picture operator at the old

Globe Theatre in St. Louis, owned by his father. From 1912-14 he owned in Chicago the North Shore, Rex, Lyric and Little Bijou picture theatres. At other times he was assistant manager of the Virginia, Kedzie Ave. and Hamlin theatres.

In 1917, just before joining the army, Captain Rice was connected with the Arizona Film Company, of which he was vice-president and secretary.

Captain Rice is a strapping young man about thirty years old, and he has taken hold of his new position with a snap and vim that promise big things for Universal's product in Chicago.

Harry Carey Covers Chicago.

Harry Carey, who stars in the Western features of Universal, spent a week in the city ending March 23. During that time he was busy visiting theatres where he is well known to patrons of the screen. He appeared at all the theatres on the Ascher Bros. and Lubliner & Trinz circuits, the Woodlawn, Casino and other well known houses.

E. S. Flynn Pays Short Visit to the Windy City

E. S. FLYNN, special representative of Film Clearing House, Inc., came into Chicago Wednesday, March 19, from Kansas City, Mo., and left the same night for Cleveland.

When seen, Mr. Flynn reported business very fair in the Missouri district and in other territory tributary to Kansas City. "Wanted for Murder" is going over big, he said, and its fine advertising possibilities, as furnished by the exchanges to exhibitors, are being duly utilized by the latter.

Among these clever aids to publicity are grocery paper bags, which are furnished free to the grocer nearest to the theatre, on each of which is printed the title of the feature and nothing more. Then there is a sniper 9 by 42 inches which also bears the title, with not a word about the picture. This is followed by a small dodger which gives the description of the man wanted for murder, and it is followed by a larger one which is carefully distributed throughout the neighborhood of the theatre.

By this time the neighborhood is quite excited over the mystery, which is still further heightened by the pinning of a special deputy's badge on people indiscriminately, appointing each a special deputy for the arrest of the criminal. The final aids in this well planned publicity campaign, are a newspaper advertisement, with the title of the feature only and still omitting the name of the theatre, and a form of summons citing the man or woman who receives it to appear at the trial of the man "Wanted for Murder" at the theatre where it will be shown, on the day mentioned.

The Johnsons Are Off Again to the Fabled South Seas

MR. AND MRS. MARTIN JOHNSON arrived in Chicago Tuesday, March 25, where they made a short stay. A luncheon was given in their honor at the Hamilton Club that afternoon, and many notables were present. The moving pictures taken by Martin Johnson on his first trip to the South Sea Islands, and which have made a wonderful success thus far wherever shown in America, were screened and created unbounded enthusiasm among the favored people present.

This stop ended the first leg of the second journey of Mr. and Mrs. Martin Johnson to the South Sea Islands, where they expect to spend the next three years in securing their second picture in those romantic and primitive surroundings.

Mr. Johnson appeared at the Randolph Theatre, where his first pictures are being shown for an indefinite and exclusive run, and Mrs. Johnson was also present and contributed to the novelty of the occasion by delivering a characteristic and most interesting address, in which she described some of the nerve-testing experiences undergone at the hands of Chief Nagapate, head of the Big Numbers tribesmen.

Before taking passage at San Francisco, Mr. and Mrs. Johnson will visit Los Angeles and will afterward be the guests of Mrs. Jack London in the city by the Golden Gate.

Mr. Johnson's extensive equipment of cameras, projecting machines, films, and other requisite material connected with the development of negatives was shipped to Sydney, Australia, some time ago, and at that city a schooner has been chartered to take them on their long trip through the sunny waters and islands of the South Seas.

Senate Passes Buck Bill by a Vote of 32 to 10

STATE SENATOR BUCK'S machine in the Senate at Springfield passed the Buck state-wide censorship bill Tuesday morning, March 18, by a vote of 32 to 10. The Senate is strongly Republican, and it is predicted that the bill will be defeated in the House, which is strongly Democratic.

The bill, as passed by the Senate, which excludes films run by religious associations, fraternal societies, libraries, museums, public or private institutions of learning, stereopticon views or slides, advertising announcements or slides and news bulletin slides, contains a provision which makes void all city ordinances affecting censorship of films after October 1.

Strong protest against the action of the Senate has been made by Chicago officials and members of the Chicago Censorship Commission. Chairman Hurley of the commission charges that the Senate did not act in good faith, as when representatives of the commission appeared before their committee they were promised that Chicago would be given the right to re-censor films approved by the State Board.

The matter was brought before the meeting of the commission, Friday afternoon, March 21, and action was taken for the purpose of defeating the bill in the House.

State Exhibitors Against Buck Bill.

Since last writing the Illinois Exhibitors' Alliance held two meetings, on March 18 and 21. At both plans were fully discussed for securing members in Chicago and throughout the state for the organization.

At the Friday meeting, March 21, a strong stand was taken against state censorship in Illinois. Special attention was called to the unlimited power which the passage of the Buck bill at Springfield would place in the hands of one man, namely, the head of the Department of Registration and Education. The next meeting will be held Monday, March 24.

M. H. Livingston Joins the Staff of Universal

M. H. LIVINGSTON, formerly owner of the Livingston Film Company and widely known as the inventor of the Nu-Movie-Lite, has been appointed special traveling representative of the Middle West for Universal by I. L. Lesserman, general sales manager. Mr. Livingston has disposed of his interests and patents in the concerns already mentioned and will devote his entire time and attention to his new duties.

Just eight years ago Mr. Livingston was the first road salesman for the old Laemmle Film Company's features, when the Chicago office was at Lake and Fifth avenue. "The Crusaders, or Jerusalem Delivered," the first feature film released by Carl Laemmle, was booked, shown and lectured throughout Illinois by Mr. Livingston.

Mr. Livingston celebrated his thirtieth birthday on St. Patrick's day last. This fact gives him a strong claim to the favor of Ireland's patron saint, but he blushingly refuses the honor of being called an Irishman, notwithstanding the old tale that a remnant of the "lost ten tribes" settled on the "owld sod" some time in the misty haze of long ago.

An Old-Time Exhibitor Now a Crack Salesman

I HAD an interesting conversation with Julius A. Alcock the other day. He is one of the old-time exhibitors and owned the Edna, 4138 West North avenue, years ago.

Mr. Alcock is one of the six exhibitors who founded the Chicago branch of the M. P. E. L. of A., the others being Frank J. Flaherty, F. O. Nielson, Walter Altman, Charles M. Anderson and Ed Hassett. The meeting was held in the office of Joe Hopp's Standard Film Exchange on West Washington street, during the fall of 1909.

Mr. Alcock terminated his lease of the Edna about five years ago and became city salesman for Metro, filling the position for two years. He is now northside salesman in Chicago for Select, a position which he has held since Select was founded in 1917. His territory covers the city from Madison street north to Evanston and from Lake Michigan to the Desplaines river.

He stated that present conditions are excellent among exhibitors in his section and that ideal weather has boomed business.

Musicians and Other Men Wanted for Navy Recruits

THE Navy Recruiting Station, Transportation Building, Chicago, is now accepting men for practically every branch of the service. Men between the ages of 18 and 30 are wanted to enlist as musicians. Men entering this branch of the service must be able to read music and play easy grade on band instruments, either string or brass. Upon enlistment in this branch

men are sent to a musician's school, where they are given a valuable and thorough training in music.

Men are also particularly wanted to enlist as hospital apprentices.

Opportunities are offered to men who have some machine shop experience to attend the Navy Machinists' School at Charleston, S. C. Men who do not live in a city where there is a recruiting station, and who are desirous of making application for enlistment, will be furnished free transportation to the recruiting station nearest their homes. Apply to your postmaster for further particulars.

Moving Pictures Help Americanization Work

AMERICANS in the making at the Minneapolis Jackson School night classes went out to see America last week. They saw it all, from East river to the Columbia river, through moving pictures shown for them by the Seven Corners branch of the public library.

Tracey B. Peycke, assistant in the organization of Americanization classes in the public schools, explained the pictures as they came. But there wasn't much explanation needed. Potato raising pictures, wheat harvesting pictures and salmon fishing pictures tell their own story to men and women who have fished and raised potatoes and bound wheat in countries over the seas.

Moving pictures will in the future be a regular feature of the Americanization classes. These classes will be continued during the regular Easter vacation of the school beginning March 21 and will go on into the summer months as long as attendance warrants it.

Free Pictures Talked of for Indianapolis Parks

IF the proposal of free shows in parks made recently by Mayor Charles W. Jewett, of Indianapolis, to members of the Board of Park Commissioners is carried out, the attendance at some of the motion picture theatres in that city may be materially decreased during the coming summer months.

At a recent meeting of the board Mayor Jewett asked James H. Lowry, executive officer of the board, what he thought of free picture shows in the parks through the summer. Mr. Lowry replied that there should be motion pictures and dancing in all the city parks, and presented the matter to the board for its consideration.

If the proposal is accepted the plan will work a nardship on many of the exhibitors—especially those who operate theatres in the neighborhood districts. In the summer time business at the picture theatres is not any too good at its best, and with free shows in over a dozen parks it is easy to see what will happen. The downtown theatres probably would not be seriously effected.

In discussing the plan Mr. Lowry said he believed all the recreational forces in the city should be co-ordinated so that constructive work could be accomplished. In this connection he mentioned censorship of motion picture shows by the recreation department. It was then agreed that if it was decided to establish a form of censorship, the recreational department would have charge of it.

FINDS DEMAND FOR SERIALS INCREASING

Universal Official Back from Trip Reports That the Continued Story Is Gaining in Popularity

THREE months of studying conditions in various parts of the country visiting with hundreds of exhibitors, exchangemen, editors and critics has convinced Joe Brandt, head of Universal's serial department, that the serial market is better today than at any time during the past four years.

Mr. Brandt returned to New York Monday, March 24, from Universal City, after supervising the starting of "The Red Glove," featuring Marie Walcamp, and "The Midnight Man," which will introduce James J. Corbett to the screen.

In practically every territory visited, Mr. Brandt states, he found serial conditions improving and a demand for the continued films increasing steadily as the warmer months drew near. In the West and Middle West exchanges have recorded a large number of bookings on "The Lure of the Circus" and "The Red Glove," and exchangemen are reported already to have received numerous requests for bookings on the Corbett serial, which is not scheduled for release until May.

While on his tour Mr. Brandt booked "The Red Glove" into over a score of leading theatres in the West and Middle West, in which no serial had ever previously been shown. The Strand Theatre, Denver and the Orpheum at Seattle are among the theatres that have inaugurated new policies with showings of "The Red Glove." Last week "The Red Glove" was booked into Ray's Garden at Los Angeles, and the People's Theatre at Butte, Mont., two theatres that recently decided against running serials.

Mr. Brandt spent several days in San Francisco, Portland, Seattle, Spokane, Salt Lake City, Butte, Denver, Kansas City, Omaha, Des Moines, Chicago, Detroit, Cleveland, Pittsburgh and Philadelphia before returning to New York. While in Chicago he attended the initial showings of "The Red Glove" at neighborhood theatres and the reports that at the Woodlawn, West End, Covent Garden, Paramount, Oakley and other large neighborhood houses "The Red Glove" attracted such large crowds that it was necessary to turn away several hundred people, the first nights of the showings.

The newspaper co-operation which Universal has arranged for exhibitors showing "The Red Glove" has brought considerable commendation from theatremen, according to Mr. Brandt.

Mr. Brandt will remain in New York for several weeks and will return to Universal City to supervise the starting of work on the new Polo serial.

Tom Ince Engages DeGrasse.

Joseph DeGrasse, one of the most experienced of motion picture directors, whose screen career dates back to 1909, has been engaged by Thomas H. Ince and is now directing Dorothy Dalton in her new picture, which, written by John Lynch and scenarioized by C. Gardner Sullivan, is as yet entitled. In this production Miss Dalton has as her leading man H. E. Herbert, celebrated actor of the stage and screen, who has played leads in stage productions opposite Billie Burke, Mrs. Patrick Campbell, Blanche Bates, Martha Hedman and other noted stars.

Ham Again in Christie Comedies.

Harry Ham, who has frequently appeared in Christie Comedies, is back again, under Al E. Christie's direction, in a comedy now being produced, which also includes Dorothy De Vore, Roscoe Karns, Harry Edwards and other Christie Players.

Fred Stone Is Serious Just Long Enough to Lay Down the Law.
In his Artcraft, "Johnny Get Your Gun," of recent release.

News of Los Angeles and Vicinity

By A. H. GIEBLER

Kewpie Komedy Starts

THE Kewpie Komedy Kompany, with G. A. Williams for its president and general manager, has started production at the Norbig studios on the first of a series of two-reel "Klean Kut Komedies," which will be entitled "Kewpie Falls in Love," by A. "Kewpie" Williams, who will be featured in the Komedies, was for a number of years associated with the Mack Sennett Keystone Comedies. The new company plans to release twenty-six comedies a year, and is in the market for stories suitable for Kewpie Williams.

Vidor to Produce Another Feature.

King W. Vidor, producer of "The Turn in the Road" for the Brentwood Film Corporation, has begun production on another story for the same corporation. The story, which was written by Vidor himself, gives a message of practical and wide application in the power of a brave heart to hold its own sunshine regardless of black clouds of despair and apparently insuperable obstacles to overcome. The same careful consideration as regards cast and direction as was given to "The Turn in the Road," will be given the new play, which Mr. Vidor calls "Better Times."

Picturizing Women War Workers.

Frances Marion, scenarioist, who has been in France making a film of "American Women in the War," arrived in Los Angeles last week for a short visit, and also to film the activities of the Los Angeles women war workers. Miss Marion is making short strips of film in each large city of the United States showing women leaders at the head of war organizations. These strips, together with the picture taken of American women war workers on the battlefields of Europe, will form a fifteen-reel picture which will be released for general circulation by the Government.

M. P. P. A. Elects Officers.

The Motion Picture Producers Association has re-elected Charles H. Christie as president of the association and W. S. Smith, of Vitagraph, as the new vice-president. William Sistrom, of Universal, is second vice-president; Thomas H. Ince, third vice-president; Frank A. Garbutt, of Lasky, treasurer, and W. J. Reynolds, secretary.

Stone Company in Blizzard.

The Lewis S. Stone Company, on location at Pine Crest, near San Bernardino for snow scenes, were literally snow-bound by one of the worst blizzards of the season in that district. Charles Fais, manager of the Stone company, was stricken with pleurisy while the company was in the mountains, and Lewis Stone, the only one of the party who knew how to use show shoes, made a fourteen-mile journey down the mountain side to get medical assistance.

New Art Film Produces "Mystery."

The new six-reel picture that has just been completed by the New Art Film Company at the former Balboa studio in Long Beach, Cal., has been taken to New York by Mabel Condon and will be given a private showing to the trade immediately upon the arrival in New York of George D. Watters, general manager of the New Art Film Company.

The picture was produced under the direction of Frederick Sullivan, and Jack Mulhall, borrowed from the Lasky company, played the leading male role, with Helene Chadwick opposite. In the cast are Pauline Curley, Gordon Griffith, Leo Pierson, Irene Aldwyn, Charles Spere, Edward Jobson and Anne Schaefer.

The producers are not divulging the nature of the story, but the plan to spring a surprise on the audience that first sees the picture.

Miss Condon has added the marketing of pictures to her many enterprises, such as handling the engagements of players, the sale of screen plays and the placing of publicity.

Chaplin Studios Damaged By Wind Storm.

A wind storm struck Hollywod on March 17, causing much damage to the Charles Chaplin studio, and to the lemon and orange groves in the vicinity. A scene had just been finished in the big glass stage of tne studio, and all the players, including Chaplin himself, had just gone to their dressing rooms when the wind struck the building. Glass and woodwork began to crash down inside the stage, breaking and damaging the set that had just been in use, and sending the workmen flying in all directions. No one was seriously injured, but the damage to the glass stage and sets on the lot is estimated at between $6,000 and $7,000. The final scenes for "Sunnyside," Chaplin's new comedy for the First National Exhibitors, has just been shot in the studio when the storm broke.

Twenty-four Silk Shirts Gone.

Charlie Murray, film comedian, with Mrs. Murray, returned from a trip to the beaches last Saturday night to find that the front door of their home on Hoover street had been broken open and that thieves had carried off, in two very valuable walrus skin bags, some twenty-four silk shirts, silk socks, silk underwear, silk pajamas, and practically every other article of wearing apparel of silk that the Murrays owned, besides a $180 fur belonging to Mrs. Murray. Altogether, the articles stolen were valued at about $1,000.

Projection Machine in Home.

Tom J. Geraghty, scenario author,

One Is the Veil of Mystery and the Other the Vale of Tears.

Showing on the left, Constance Talmadge in "The Veiled Adventure," her Select in the making; and on the right a scene from "Bolshevism on Trial," another Select feature.

has installed a projection machine in his home on Pinehurst Road, Hollywood, to aid him in the work of titling and cutting the pictures he has scenarioized. Geraghty is now working on the newest Anita Stewart production, "Mary Began," directed by Lois Weber.

Harry Lyons Dead.

Harry Lyons, brother of Eddie Lyons of the comedy team of Lyons and Moran at Universal City, died at his home in Hollywood on March 13, of heart failure, after an illness of two weeks. Lyons has appeared in support of his brother in Universal comedies during the past four years. Besides his brother, Lyons leaves his wife, Gladys, and his mother, who lives in the middle west. Interment took place at Calvary Cemetery in Los Angeles, and the pall bearers, all actors with whom Lyons has worked, were Lee Moran, Eugene De Rue, Al Cawood, Arthur Smith, Hal Matthews and Charles Christie.

Constance Crawley Dead.

Constance Crawley, noted stage actress, died at her home in Los Angeles, of heart failure, on March 17. Miss Crawley was thirty-nine years old, and had been suffering from various ailments for some time. The death of her young daughter, Vera, last April, caused her intense grief and suffering, from which her friends say she had never fully recovered. The actress was a beloved member of the stage and film artists' colony of the West Coast. She was at one time associated with the American Film Company, playing leading roles in the Arthur Maude company. Her last stage engagement was in vaudeville on the Orpheum circuit.

Film War Association Asks Dissolution.

Because the close of the war has ended the usefulness of the Motion Picture War Service Association, that organization has petitioned the Superior Court of Los Angeles to dissolve the corporation, and Judge Weller has set April 14 as the date for hearing the case. Appended to the petition for dissolution are the names of Mary Pickford, D. W. Griffith, Douglas Fairbanks, C. B. De Mille, J. L. Lasky, William S. Hart, Mack Sennett, J. A. Waldron, S. E. Taylor, C. B. Bitzer and Frank E. Woods.

Universal Film Men in Town.

Joe Schnitzer, general sales manager of Universal, and Gus Metzger, district manager of the territory west of Denver, were Los Angeles visitors last week. Schnitzer held a conference with Dave Bershon, manager of the Los Angeles exchange. Metzger will make his headquarters in San Francisco instead of Portland, as originally planned.

Luncheon at Goldwyn.

Samuel Goldwyn entertained representatives of the Los Angeles newspapers at a luncheon at the Culver City studios on March 18. Censorship was the chief topic of conversation during the repast.

Manker in San Francisco.

Roy L. Manker, general manager of the Palmer Photoplay Company, made a business trip to San Francisco last week.

Hart Film Breaks Records.

In six days the new William S. Hart picture, "Branding Broadway," broke the house record for the usual week of seven days during its recent run at the California Theatre in Los Angeles; and extra matinees had to be put on both Saturday and Sunday to accommodate the crowds, according to Harry Leonhardt, manager of the California.

Studio Shots

THOMAS H. INCE has selected the story for his first big special production that he will make for the Artcraft-Paramount program. C. Gardner Sullivan is writing the continuity.

George Holt, formerly a screen villain, has assumed charge of the Eddie Polo company in the capacity of director.

Rhea Mitchell is playing opposite Monroe Salisbury in "The Open Road," which is being produced under the direction of Rupert Julian.

Frank Leigh, who has appeared in a number of Famous Players-Lasky productions, is now at Universal City.

Peggy Hyland has gone to Santa Cruz Island to make desert island scenes for "Miss Adventure."

Louise Glaum won the final decree for divorce from her husband, Harry Edwards, film director, last week. An interlocutory decree was granted her in March, 1918. The couple were married in 1916.

Charlie Murray has signed a new contract with the Mack Sennett company.

Edith Roberts is leading woman for Charles Ray in his new Ince production.

Alfred Whitman, who recently finished a picture with J. Warren Kerrigan, is playing a leading part in "The Walk-Offs," a stage play at the Morosco Theatre.

Alice Elliott, a stock company actress from Oakland, is playing the part of an Italian girl in the new Monroe Salisbury picture.

Juanita Hansen is at the head of Tom Mix's supporting cast in his new picture, "The Romance of Cow Hollow."

George Beban spent last week in San Francisco, making personal appearances at the Tivoli Theatre, where his new picture, "Hearts of Men," was showing.

Douglas MacLean is enjoying a little vacation between pictures at the Ince plant.

Rollin Sturgeon will direct Priscilla Dean in "The Chatterbox," a recent story by Bayard Veiller.

Albert Roscoe, former leading man for Theda Bara, is playing the part of Stephen Cantyre with Tom Moore in "The City of Comrades," now being filmed at Goldwyn.

George Hackathorn plays the part of a small town soda clerk in King Vidor's new play, "Better Times."

The principal players supporting H. B. Warner in his new J. D. Campton production are Barbara Castleton, Carmen Phillips, Eugenie Ford, Walter Perry, Wedgewood Nowell and Jay Dwiggins.

Orral Humphrey, who is playing in support of Jim Corbett in "The Midnight Man," has announced his intention of retiring from the screen after the serial is finished and devoting his time to his ranch.

Charley, the big elephant at Universal City Zoo, broke the chains that bound him on the afternoon of March 17 and wandered through the San Fernando valley for several hours before George Englehart, an employe at the studio, recaptured him.

Scotty Dunlap, who has served a long apprenticeship as assistant director, will have entire charge of the second Al Ray and Elinor Fair picture to be made at the Fox studio.

Seena Owen is Tom Moore's leading woman in Basil King's story, "The City of Comrades."

The new Enid Bennett picture, produced under the working title of "Nemesis," will be released as "The Call of Men."

Captain Robert Warwick has arrived to play the leading role in the Lasky picturization of "Secret Service." Captain Warwick was accompanied by his wife.

Neal Burns and Vera Steadman have been added to the Universal comedy forces and are playing the leading parts in "Happy Returns," with Jack Dillon directing.

Fritzi Brunette has finished her engagement at the American studios in Santa Barbara, and is playing opposite Mitchell Lewis in his Select Picture.

Lillian Greenberger, business manager of the Lois Weber studio for the past two years, is now casting director at Universal City.

R. Cecil Smith, continuity writer at the Ince studio, has just recovered from an attack of pneumonia.

Francis Ford has returned to Los Angeles after a three weeks' trip to southern and eastern cities on business connected with his recent serial, "The Silent Mystery." Ford made a number of personal appearances during his trip.

Madge Kennedy will soon begin production on "Fanny and the Servant Problem," a play by Jerome K. Jerome, for which Samuel Goldwyn has just secured the film rights.

Thompson Buchanan, author of "A Woman's Way" and other plays, will join the Goldwyn scenario staff about April 15.

William C. Dowlan has been engaged to direct Peggy Hyland in her next picture for the Fox program.

Ellen Cassity Hurt in Making Scene.

Insistence on realism by Director Richard Stanton, who is producing "Checkers," the racing play, for William Fox, resulted in a painful injury to the right eye of Ellen Cassity, who plays one of the leading roles in the production.

The accident occurred during the filming of the ballroom scene, in which Herbert Kendall gives a party to Alva, his fiancee. Miss Acker entered the ballroom and raised her glass in a toast to Elliott. With a quick sweep of his arm, Elliott dashed the goblet from her hand, breaking it into fragments. One of the pieces of glass struck Miss Cassity in the eye.

Film Messengers Violate Rules.

Complaints have been received by the Transportation Committee of the National Association of the Motion Picture Industry from several of the railroads that messengers in the employ of exhibitors have been making a practice of carrying motion picture film into the coaches of passenger trains.

This is in direct opposition to the rules of the railroad companies and the Interstate Commerce Commission, which state that film must be checked in the baggage car.

Fineman Goes on Exchange Tour.

B. P. Fineman, manager of the accessory sales promotion department of the Famous Players-Lasky Corporation, left New York last week on a tour of all the Famous Players-Lasky exchanges. Mr. Fineman's immediate purpose is to consult with managers on the handling of accessories with the idea of enhancing the service of this material. He will also explain in detail the new system of advertising and publicity whereby complete co-operation of exhibitors and the exchanges will be effected.

GRIFFITH REFLECTS FIGHTING SPIRIT

In "The Girl Who Stayed at Home" the Director Has Given the Screen a War Picture Filled With Romance and the Intrepid Humor of the American Soldier

By Edward Weitzel

EASILY the best Griffith picture since "Hearts of the World," the eminent director's latest contribution to the Artcraft program, "The Girl Who Stayed at Home," will lose nothing of its timeliness by coming after the close of the war. Filled with romance and the intrepid humor of the American soldier, it reflects the spirit of the fighters who crossed the ocean and of their womankind who stayed at home. To France and her soldiers the conflict was of such a desperate nature that it left no room for any feeling but grim determination. Italy and her troops shared the same emotion.

The "Tommies" of Great Britain showed their scorn of danger and contempt for hardship with characteristic humor, and lost no opportunity to belittle their task and turn the most desperate situation into a laugh. It was all in the day's work, and they fought, side by side, with their allies in the spirit of the Continental soldier who

The Meeting of the Brothers.
An incident with the touch of originality.

had a minister next to him in one of the battles with the Red Coats. The two men were brothers and were firing from behind a log. Both were expert marksmen and all their shots told. Every time the religious brother hit one of the enemy between the eyes he would remark piously: "God have mercy on his soul!"

And every time the other sharpshooter bowled over his man, he would give a satisfied chuckle and drawl "There's another one gone to hell."

Intrepid Humor a Birthright.

The American boys who fought in the Argonne Forest and at the Hindenburg Line were direct descendants of the brother who chuckled. Intrepid humor was their birthright, the courage that laughs and jokes in the face of danger their common heritage. And if the time came when, through physical weakness they were no longer able to make a jest of death, returning strength found them ready to respond to the sally that meant defiance to the enemy and to every engine of destruction he might devise.

Eager, smiling confidence was written on the faces of the army of three million men that answered the call of the Allies. News reel after news reel, from the departure of the first troopship to the last, attested the truth of this proud boast. It thrilled the hearts of all that saw it—the men and women of the United States who did their share of the work at home and the anxious watchers of England, of France and of Italy whose despairing souls gained strength and courage in the buoyant bearing and sturdy step of the lads who carried the stars and stripes.

It is this inspiring phase of character in the heroes that are daily returning from the scene of conflict and of those who are sleeping their last sleep in the tender care of grateful France that is the theme of "The Girl Who Stayed at Home." Scenes are shown of battle, destruction and death; of heroic deeds and the horrors of war. But only in sufficient number to furnish a background for the purpose of the story. Smiles and not tears are the spectator's portion, although he will witness at least one episode of compelling dramatic power which reveals David W. Griffith at his finest expression of screen art.

The Romance of Two Brothers.

There are two girls whose lives are closely connected with the central interest of the story and who wait at home while the boys they love are at the front. Ralph Gray and his brother are sons of a wealthy shipbuilder. Ralph volunteers at the first call for soldiers. The girl he loves is a French maiden who is betrothed to one of her own countrymen. He is wounded in battle and dies in her father's chateau, and the American finally wins her.

Jim, the younger of the two brothers, tries to evade service. He is engaged to a little cabaret dancer, and life has always been a pleasant joke to him. His father treats him with a mixture of contempt and indulgence and tries to have him put in the exempt class when an official document informs Jim he is in class A.

Making a Man of Jim.

The scenes where the elder Gray carries the matter up to the highest authority only to be told that his efforts are useless are among the most satisfying in the picture. When Jim informs the chairman of one of the higher boards that he wants to fight but his father will not let him, the callow youth receives the grim reply:

"Don't worry, young man: Uncle Sam wants you and you'll fight, all right."

Training camp methods have their usual effect and when Jim starts for the transport he is a different chap physically and mentally. The meeting in the trenches between the two brothers is a clever touch. Jim spies Ralph first. Stepping quietly up to him, he takes out a cigarette and asks for a match. His brother turns to comply with the request and the next instant the two boys have their arms around each other.

The heedless youngster with too much money to spend has been licked into a man by a drill sergeant several times before on the screen—but not in the Griffith way. Also, Robert Harron plays Jim! He makes the boy a joy in all his moods, and creates the larger part of the abundant laughter in the picture. Whatever the original intention of the scenario writer, Jim Gray is the most entertaining character in "The Girl Who Stayed at Home," thanks to the easy skill of young Mr. Harron. As the elder brother, Richard

The Tribute to Old Glory.
After years of refusal to become a citizen.

Barthelmess, is natural and quietly efficient.

A Valuable New-Comer.

The big tragic scene takes place when the Germans capture the chateau of Monsieur Le France while he and his granddaughter are hiding in the cellar of the dwelling. A wounded German officer has staggered into their retreat and fallen to the floor. His faint moan for water is answered by the French girl. The moment to repay her kindness comes when one of the dying man's countrymen discovers Mademoiselle Blossom and attempts to drag her away. Finding that appeals to his comrade's manhood are useless the wounded soldier draws his revolver with his last ounce of strength and shoots the ravisher dead. He then sinks back lifeless.

The scene is splendidly played by

Carol Dempster, Adolphe Lestina and David Bitler.

Carol Dempster is a new-comer to the screen. She has beauty and ability, and her face is capable of expressing deep tragedy. Her performance of the compassionate French girl places her among the really valuable young leading women of the silent stage. Clarine Seymour as the cabaret dancer is sufficiently lifelike to have been lured away from a lobster palace in Times Square. Director Griffith has grown overpartial to heroines who jig in place of walking, but Cutie Beautiful comes naturally by her dancing feet.

The Impudence of Bobby's Jim.

Good comedy subtitles help to amuse the spectator, and the comedy ending will send him away chuckling. The production is worthy its director, but the story does not warrant seven reels. It is still excellent entertainment as it stands, however, and the innocent impudence of Bobby Harron's Jim never grows stale.

HALL A HUB RADIATING CORPORATIONS

Chart Needed to Discover Particular Company in Office Suite—Rothapfel Showing Early in May

FRANK G. HALL, one of the youngest of the successful men of the film business, and by the same token one of the most successful of the young men in the same film trade, is a little island of ideas completely surrounded by corporations. A visit to his offices for the purposes of obtaining an interview is akin to locating a spot on a coast you've lost the chart of overside. His private office is the hub. From it radiates the Film Clearing House, the Independent Sales Corporation, the Film Finance Corporation, and the Rothapfel Picture Corporation.

It was in reference to the Rothapfel Unit Program that a representative of the Moving Picture World called upon Mr. Hall, but finding him in a corporation mood, decided to obtain an exposition of his various businesses for the trade.

Concerning the Rothapfel Picture Corporation, which he formed with Samuel L. Rothapfel at its head, Mr. Hall was most enthusiastic.

First Rothapfel Showing in May.

"I believe our friend Sam would be able to tell it to you in a more artistic manner," he said. "If you could see him at the studio with his sleeves rolled up and his hair standing on end, directing his first unit program, it would be a treat."

"We are going to present the first Rothapfel Unit Program in New York at a trade showing about May 10 at the Rialto or the Rivoli. We are going to release six unit programs a year, giving to the exhibitors a most unique and high class entertainment."

Clearing House for Independents.

Mr. Hall told of his selling end of the motion picture industry, and went on to explain the functions of each of his various organizations.

"The Film Clearing House," he said, "was organized for the sole purpose of providing independent producers or groups of producers an agency through which they could have films shipped and inspected, their rentals collected and turned over to them weekly. Within a month after its founding in October, 1918, we had eighteen units in operation, having purchased the Kleine exchanges.

"I soon discovered that while this was the first step in the right direction, I had to furnish a sales organization to get the product. Hence the formation of the Independent Sales Corporation. I figured that, doing business with a number of producers, I wanted a sales force so that if one man had a star series we could contract with him to sell his pictures on an independent basis."

10-20-30 a Special Hall Idea.

In response to a question concerning the Film Finance Corporation, Mr. Hall stated that this company had been formed to finance the cost of prints and to make the producers an advance on the cost of production. The Film Finance Corporation has contracts with the Film Clearing House and the Independent Sales Corporation to have the pictures which they acquire sold and distributed by them.

Taking up the 10-20-30 idea which is a child of his, Mr. Hall made it clear

Frank G. Hall.

that $30 is the price which prevails for about the first eight weeks on these special pictures, $20 after the pictures have passed the eight-week stage, and $10 after another specified time.

"The exhibitor likes to have a fixed price and this plan of mine gives it to him," concluded Mr. Hall. "We have already signed up over 2,800 exhibitors, and I hope in a short time to reach the 4,000 mark." REILLY.

Rothacker Visits New York.

W. R. Rothacker, president of the Rothacker Film Manufacturing Company, is in New York City on business. He intends spending two or three weeks doing the Florida resorts.

Brazilian Editor Here to Get Data on Pictures

UGO LEAL, associate editor of the Rio Journal, of Rio de Janeiro, Brazil, arrived recently in New York on the first lap of his transcontinental tour, and his first visit was to the offices of the Fox Film Corporation. He spent all of last week at the Fox studios watching Richard Stanton direct scenes in "Checkers." He is to spend a year in this country gathering data on the moving picture for a series of articles he is to write for his paper.

"I picked the Fox Film Corporation for my first visit because Fox pictures are the best known in South America," said Mr. Leal.

"With about a hundred first-class theatres in Rio de Janeiro all but one play the Fox pictures. Theda Bara is the best known screen actress in South America.

"Of the men George Walsh, in his clean, thrilling comedies, easily leads the male contingent.

"Another Fox star who is well liked is Gladys Brockwell. She has become very popular during the last two years.

"I never have been in the United States before. When I decided to write a series of articles for my newspaper I made up my mind to study the moving picture business. My first thought was of the Fox Film Corporation. I was interested in the company's pictures, have seen every one shown in my city and felt on an intimate footing with the company."

Mr. Leal is a South American by birth, but has traveled extensively. He speaks English, Spanish, French and German. He will remain in New York another month and then will start on a swing around the country, reaching Los Angeles in the fall, where he plans to spend at least three months studying the motion picture industry. In the meantime his articles will appear once a week in his newspaper.

Receiver for Educational Distributing.

Bankruptcy proceedings were instituted in the United States District Court on March 20 against the Educational Distributing Corporation, distributors of moving pictures, at 2 West Forty-fifth street, by David W. Kahn, representing Thomas J. Edwards, on a claim of $25,000.

Judge Mayer appointed Charles A. Riegelman receiver of the business under a bond of $2,000 upon the application of the petitioner, who alleges that the company is insolvent and that it has committed acts of bankruptcy.

Rich to Write for Screen.

H. Thompson Rich, writer and editor, formerly at the head of The Forum Magazine, has joined the Vitagraph scenario staff. Mr. Rich, before he gave up his career temporarily to "do his bit" in the great war, was a contributor to a number of prominent magazines.

Following demobilization Mr. Rich decided to make the change, and submitted to George Randolph Chester, scenario manager at Vitagraph, two photoplays that secured for him a place in the scenario department of that company.

MAKE AN AUDIENCE FOR EVERY FILM

First National's Director of Publicity Believes In Selecting From the General Public, by Means of Your Advertising Copy, an Assemblage of Sympathetic Fans

C. L. YEARSLEY, director of First National's publicity, has his own ideas, born of exhibitor experience, for the promotion of every picture that passes through his department. He believes that there is something in every photoplay that will appeal to a large body of the showgoing public and in evolving advertising he aims to create an audience in sympathy with the individual proposition immediately in hand.

"Every fan has his or her own type of pictures that most appeal," said Mr. Yearsley to the World representative. "There is little use in trying to create advertising that will appeal to everybody, everywhere, in the thought that all classes of showgoers can be attracted to every film that is screened. We aim here to have pictures of sufficient variety to appeal to all types of theatregoers and fit each picture with publicity helps and advertising copy that will appeal directly to the class of people whom we believe will be most interested."

Mr. Yearsley speaks of long experience; as a publicity man for film distribution who has "the exhibitors' angle." As an American interested in theatrical publicity and advertising he went to Australia several years ago, becoming publicity man for James D. Williams' theatre interests. At the end of a year an amalgamation of theatre circuits was effected and Mr. Yearsley continued in his capacity as advertising manager.

Gains Actual Exhibitor Experience.

The union of theatre and film interests resulted in Australasian Films, Ltd., the distribution branch, and the Amalgamated Theatres in exhibition. There were at all times forty theatres served by Mr. Yearsley's advertising forces and at times as many as forty-six cinemas throughout Australia drew upon him for advertising and publicity service.

"We always tried to select our audience for the picture we were working on," said Mr. Yearsley. "If the picture was good—no need to always be great—we advertised it honestly to the public, attracting the class of ticket-buyers who liked that particular type of picture and thus our audiences were always better satisfied than they would have been had we attempted to attract everybody with advertising of promiscuous appeal. That's the way we do here at First National. We furnish exploitation that fits the picture and aim thereby to select the proper audience for the greatest percentage of satisfaction."

Putting Over an American Serial.

As an instance of direct exploitation Mr. Yearsley cited a series of films that were sent over from here to be exploited in fifteen reels—the original length of the American serial, "Gloria's Romance." Billie Burke was a great personal favorite in Australia, made so by her work as a star in features—but the serial passed a poor inspection when it came to a showing before the men who were to exploit it in that country.

"We cut enough material out of the serial to get it into six episodes of 1,000 feet each—making what we called a 'chain story.' What was left was all Billie Burke. Then we started to play on the personal popularity of the star. There was a baby just arrived in the Ziegfeld family and we played that baby to the limit, always coupling Billie Burke as the beautiful and popular mother; always playing up the 'human interest.' We selected the proper house and advertised and publicized the serial in proper manner—appealing to only the public that was strong for Billie Burke. The result was a greatly successful outcome of what appeared on the face of the first returns as a failure of most doleful outlook.

"There was another failure that we turned into success that illustrates what

C. L. Yearsley.

I mean by advertising films along special lines for each output. One of Melbourne's leading citizens was a scientist; an explorer who sought the South Pole. He took along cameramen and returned with some amazing pictures of blizzards, ice, snow and terrible weather. Ordinarily productions were opened in Sydney and then sent along to Melbourne and the other towns. In the case of the South Pole picture Melbourne, the home of the scientist, was thought to be the proper place to open. The advertising was all aimed at local interest; plain statements of 'Arctic Pictures' and a play upon the explorer's local standing. They failed utterly in Melbourne. Then the proposition was put up to me to exploit in Sydney and elsewhere.

"When we ran the films in our projection room the blizzard scenes and the ice and snow struck me—I pitied the cameramen who had to stand that kind of treatment from the weather. The idea impressed me as the appeal we should make to the public, and all of our advertising and publicity was related to the privation and courage that were required to take these pictures for the public's benefit. We played up the 'human interest'; we packed our houses and turned flat failure into a big money maker."

Playing Up "Human Interest."

Just at this moment the manager of First National's Pittsburgh interest dropped in on Mr. Yearsley and began discussing some recent productions. He spoke specifically of Anita Stewart's "Virtuous Wives" and said he had been to considerable pains to find out from exhibitors what special items of attractiveness were most effective in getting their crowds:

"They told me," said the man from Pittsburgh, "that it was twenty per cent. star; thirty per cent. story and fifty per cent. drawing power of the advertising and publicity furnished for exploitation."

Testimonial to Theory Applied.

The World man, having just listened to Mr. Yearsley's recitals of many experiences he had with films in Australia, thus had his impression more firmly fixed—that it's a mighty good thing to have exhibitor experience plus the ability to create publicity and advertising for pictures. In the First National system Earl Hudson prepares the newspaper publicity, but among his cues are those which come from Mr. Yearsley's keen sense of fitness in applying the campaign on each picture to the more potent elements of the individual production.

Cites "Italian Battle Front."

"There is an instance right here with the First National," said Mr. Yearsley. "'The Italian Battle Front' is a case in point—the value of advertising to a specific purpose. We had in these pictures the first films of actual warfare—and we impressed the fact upon the public that they were real and not the 'fake stuff' they had been getting in the 'war plays' that had been issuing from the manufactories. We told why these pictures were real, told how they had been taken; went into details and made our appeal directly to the class of theatregoers who would be presumed to have special interest in seeing them. Exhibitors who advertised the pictures as we suggested in our press sheets 'cleaned up.' Those who simply advertised 'Italian War Pictures' without going into convincing details were not so successful with them."

Experience, after all, is the best teacher, and Mr. Yearsley is fortunate in the possession of exhibitor knowledge plus an immediate sense of discrimination; an ability to pick out the "human interest" element in features that are turned over to him.

HILL.

Doings of Organized Showmen

FORM AFFILIATION WITH SEATTLE BODY

Oregon Exhibitors Join Northwest Film Board of Trade at Big Organization Meeting in Portland

AGAIN an organization for Portland (Oregon) exhibitors! Hot upon the heels of two dismal failures comes the affiliation of the Oregon exhibitors with the Northwest Film Board of Trade, with headquarters in Seattle. At the most entnusiastic organization meeting in years, held at the Benson Hotel, the Seattle exchangemen enthused the assembled exhibitors sufficiently to persuade them to part with $30 each in cold cash as payment of initiation fee and dues for a year, and the bond of union between the exchanges and the exhibitors was affected, or at least strengthened.

Just who deserves the credit for bringing the exhibitors together this time is a question. Harry Sibmond, Seattle attorney and general counsel of the film board of trade, was a hard preliminary worker and an intelligent speaker on the problems which he maintained must be solved by exchange and exhibitor in union. J. A. Koerpel, manager for the World Film Corporation in Seatle, acted as toastmaster at the Benson luncheon and consistently selected the speakers who created the enthusiasm necessary to organize. H. G. Rosebaum, manager for the Seattle Paramount-Artcraft office and president of the board of trade, delivered the leading address, while Al Eden, Seattle manager for Select, passed the blank checks around for signature as the climax of the meeting.

Sunday Question Needs Attention.

Sol Baum, Portland manager for Universal, explained where the Sunday closing issues now coming to a head in Oregon need the united attention of all the branches of the industry, and explained that the feeling existing with some exhibitors that the Film Board of Trade was an institution organized to the disadvantage of the theatre men was an error. George Guthrie, Oregon Theatre, Salem, delivered one of the most intelligent addresses of the session, speaking on the Sunday closing question and pointing out that successful Sunday shows in unliberal localities depended upon the proper selection of pictures. The entrance into the industry of such nationally prominent men as Mr. McAdoo, Mr. Guthrie said, would elevate it to a higher plane.

Tells of Trade Board Work.

A. H. McDonald, who controls the theatrical situation in Eugene, followed Mr. Guthrie's sentiments by saying that the danger of Sunday closing lay with the exhibitor rather than with the public. Eugene is now closed on Sunday, but Mr. McDonald says he has convinced the city selectmen through the presentation of proper pictures that the business of the silent drama should be classed with the best businesses of the land and not be stacked alongside of the liquor and tobacco industries.

Mr. Koerpel told of the work of the board of trade in the Yakima Sunday closing fight and the influenza-prevention campaign, J. J. Parker, of the Portland Majestic Theatre, gave the history of the Sunday closing fights in Oregon, Mr. Eden explained the Board's effective work for improved express service and in the adjustment of differences between exchange and exhibitor, and other film men called upon by Mr. Koerpel indicated that only love and harmony existed between the distributing and exhibiting branches of the industry. A stirring address by Charles P. Salisbury, in charge of the Liberty Theatre at Camp Lewis, on the question of the sane selection of photoplays and co-operation along these lines between theatres and exchanges, was most enthusiastically received. Then Al Eden showed the boys where to put their names on the dotted line in order to make them associate members of the Northwest Film Board of Trade.

Participating of the feed at the board's expense were Robert A. Brackett, Seattle; George B. Guthrie, Salem; A. S. Kolstad, Hood River; Albert W. Eden, Seattle; V. M. Schubach, Universal, Portland; Sam Sax, Princess; Sam Fleishman, Rex; J. B. Washtock, Victoria; E. H. Marston, Tivoli; E. J. Myrick, Liberty; W. A. Graeper, Union Avenue; W. W. Ely, Hippodrome; C. S. Jensen, Liberty; S. Bernstein, Elite; W. A. Lewis, Scenic; J. A. Bradt, Echo; J. C. Stille, Peoples Amusement Company; W. Strahlman, Isis; Elliot S. Itzikowitz and Isaac Geller, Peninsula; J. J. Parker, Majestic; R. Wingham, Exhibitors Mutual; Jack Tiilman, General Film; C. M. Hill and Vernon R. Moore, Famous Players-Lasky; J. B. Sperry, Pathe; Abraham Nelson, Moving Picture World; Harry Hunter, Famous Players-Lasky; Sol Baum, Universal, all of Portland; H. G. Rosebaum, president Film Board of Trade, Seattle; Harry Sigmond, general counsel; F. Trode, Famous Players-Lasky; J. A. Koerpel, World Film; A. H. Huot, Film Clearing House; E. F. Burk, Fox, all of Seattle; B. J. Calla-

Gladys Brockwell and Madlaine Traverse Have Big Parts in Their Newest Fox Features.
"Pitfalls of a Big City" and "The Love That Dares" are the respective pictures which these two stars illumine.

han, Strand, Seaside, Oregon; A. Bettingen, Grand and Empress; the Dalles; A. H. McDonald, Eugene; Charles P. Salisbury, Liberty, Camp Lewis, Washington; O. Phelph, Liberty, Hillsboro.

New Miami Valley League Makes a Vigorous Showing

THE new organization which came out of the remains of the old Miami Valley Exhibitors League in Dayton has been doing good service in the present fight in Ohio to legalize Sunday motion pictures and give local option to the several communities. It is said that the strongest organization that ever existed is now in effect in Dayton and that local managers are giving their unlimited support to the movement started by John Seifert, Al Kinzler and Mark Gates.

No officers have been elected as yet for the new organization, but it is thought that one of these will land the president's chair. Any one of them would be fully able to take care of the job. The signing of thousands of petitions and telegrams a week ago in every one of Dayton's film houses in favor of the Banker Bill to legalize Sunday shows is evidence. The fact that on the first day of the signing of these petitions over twenty-five thousand names were secured gave faith to the league and they continued the good work throughout the week.

Although many have said that exhibitors could not stick together there is now more money in the coffers of the local league than ever and almost all local managers have paid their initiation fee of $10. According to those prominent in the affairs of the league that body's activities will not stop with the end of the Sunday closing trouble; rather will they multiply. Another very promising outlook is the fact that exhibitors in territory surrounding Dayton have expressed their willingness to join the new league, and it looks as though that body of exhibitors will establish itself as a real power.

John Seifert.

Weeks Leaves for Coast.

C. A. Weeks, treasurer of the Zane Grey Pictures, Inc., and Great Authors' Pictures, Inc., left New York on Wednesday, March 26, for a hurried trip to Los Angeles, where he will confer with B. B. Hampton, president of the two organizations, and other associates in the western offices of these companies.

Mr. Weeks will arrive in Los Angeles in time to witness the filming of several of the biggest scenes in "Desert Gold" and "The Westerner." He will remain only a week, the purpose of the trip being solely to consult with his associates upon some of the details of the service campaigns to be put behind these two productions.

Blackton Star Back from California.

Sylvia Breamer, star of J. Stuart Blackton's current Vitagraph special, "The Common Cause," and also of his next feature release, "A House Divided," distribution of which has not yet been announced, returned from California Saturday, March 29.

Miss Breamer had to leave the West earlier than she had originally planned so as to be back in New York to start work on her next Blackton production.

NORTHWEST ORGANIZATION IMPROVING

Film Board of Trade Meets in Seattle and Adds Fifteen Members—Sees Need of Concerted Effort

TO prepare for opposition to Sunday closing and to combat the present tendency toward excessive taxation of theatres forty-two film men and theatre managers of Spokane and the Inland Empire met in the Davenport Hotel, Spokane, March 19 and received fifteen additional members for the Northwest Film Board of Trade.

The meeting was opened by H. G. Rosenbaum, of Seattle, manager of the Famous Players-Lasky Company, and president of the board. Mr. Rosenbaum said: "The theatre men are the poorest organized of any body of men. It is not our intention to take in any but managers at this time. We are proud of our record in the Yakima situation, where Sunday closing was successfully opposed."

Harry Sigmond, Seattle, general counsel for the board, said: "The bad boy in the film business, whether it is the manager or the producer, is the one who makes it hard for the other fellow. One of the aims of this organization is to get justice for all. The general run of the clergy is with the film men and will admit the power of the screen, but there are a few loud-mouthed reformers who oppose it."

Soldiers Will Want Sunday Shows.

"In the 2,000,000 men coming back from overseas you have your greatest support," said John Koerpel, of World Film, "for they will oppose being denied amusements on the only day they have off from work. They will have some European ideas."

P. L. Carroll, manager of the Pathe exchange in Spokane, said: "During the influenza epidemic they closed the theatres for twelve weeks, but the department stores were crowded."

Other speakers were Dr. H. S. Clemmer, E. Clarke Walker, C. S. Stilwell, J. W. Allender, Spokane, and H. S. Graham, Winchester, Idaho. All spoke in favor of the organization.

The Trade Well Represented.

Those present were: J. William Houck, Spokane, manager Liberty Theatre; R. A. Grombacher, Spokane, secretary Liberty Amusement Company; J. S. Nelson, Seattle, traveling representative of Exhibitors-Mutual Distributing Corporation; H. H. Brownell, Seattle, branch manager of Exhibitors-Mutual Distributing Corporation; W. A. Baker, Chewelah, manager Empress Theatre; T. H. Terhune, Spokane, manager Rex Theatre; J. H. Hurley, Davenport; L. A. Todd, Seattle, traveling representative of Fox Film Corporation; C. C. Spencer, of Wallace, Idaho, manager of Grand Theatre; F. F. Moe, Wallace, Idaho, manager of Liberty Theatre; William Humphrey, La Crosse, manager of Scenic Theatre; A. M. Hogle, Seattle, traveling representative of Vitagraph; Joe Madson, of Salt Lake City, representative of American Film Corporation; Harry Arthur, Seattle, manager of United Theatres; P. G. Lynch, Seattle, representative of the Paralta Pictures in the Northwest; W. J. Drummond, Seattle, manager of the George Kleine Company; W. L. Casey, Newport, manager of Fid's Opera House at Newport, also the Liberty at Sandpoint, Idaho; W. A. Mead, Seattle, manager of the Universal Film Exchange, also vice-president of the board; R. C. Hudson, Spokane, booker for the Universal Film Exchange; Wallace Potter, Spokane, manager of the Universal Film Exchange; O. W. Newton, Hillyard, manager of the Liberty Theatre; K. L. Burk, Seattle, manager of Fox; C. C. (Doc.) Crews, Walla Walla, manager of Liberty Theatre; Dr. H. C. Lambach, Spokane, of Clemmer Theatre; Leon Potter, Spokane, of Universal; Lieutenant J. G. Bushnell, of the Universal Exchange, Spokane. The last two recently returned from France.

Ontario Exhibitors Plan to Meet April First

IN issuing the call for the April general meeting of the Motion Picture Exhibitors' Protective Association, Secretary Thomas Scott, of Toronto, announced that the Ontario association now boasts of a membership of 211 members, 94 of whom are in the City of Toronto.

The outside centers hold the balance of power in the organization, and it is a fact that a considerable proportion of the outside membership has been attending the general meetings in Toronto during the past three or four months. Secretary Scott also points out that the City of Hamilton enjoys a 100 per cent membership in the association, the 17 exhibitors of that city being members of the body. This does not include the vaudeville houses of Hamilton.

Will Discuss Exchange Franchise.

Secretary Scott has also announced that the Ontario association is now affiliated with the exhibitor associations of the Province of Quebec and of the Maritime Provinces so that all the exhibitors of Eastern Canada are now working in harmony. It is expected that the Manitoba Moving Picture Exhibitors' Association will also fall in line with the Easterners shortly.

The Ontario organization has received

its government charter for the Canadian Exhibitors' Film Exchange, Limited, and the capitalization has been fixed at $100,000 as a start. This amount will be increased if the necessity arises. Announcement is made that over one hundred exhibitors have already taken stock in the new exchange. The association has not yet decided upon the franchise which will be bought, but this matter is down for discussion at the April meeting which will be held at 143 Yonge street, Toronto, on Tuesday, April 1. The prospectus of the new exchange company has been prepared and will be distributed among all exhibitors within a week or two.

Secretary Scott visited Ottawa on March 21 to interview government officials regarding the desirability of the abolishment of the fifteen-cent a reel a day tax. He will make a report of his work at Ottawa at the April session.

The general membership fee for exhibitors outside of the City of Toronto is only $10 a year.

Ohio Labor President Says Workers Want Sunday Shows

AT a regular meeting of the Central Labor Union representing seventeen labor organizations in the city of Piqua, Ohio, resolutions favoring the passage of the Banker Bill to legalize motion pictures on Sunday after the noon hour were adopted and copies of it were sent to the state representatives and senators at Columbus. In regard to the new bill, Joseph J. Welsh, president of the labor union, said:

"The proposed legislation does not interfere with churchgoers and their desire to worship on Sunday, and it would give the masses an opportunity to visit an amusement, the privileges of which they are denied here in Piqua at the present time. The class of people who are compelled to earn their living are entitled to some sort of recreation within their reach on the one day of the week that they have to themselves. There is no more harm in attending picture shows than the amusements of which many churchgoers partake without the slightest twinge of conscience. Picture shows have an educational value that is just as great on Sunday as it is on Monday."

Mr. Welsh also mentioned that many workers have left Piqua with their families to live in Dayton, Springfield and other towns for no other reason than that they were denied the right of amusement on Sunday. Mr. Welsh went to great length in urging the support of the Banker Bill by all of the senators and representatives from the Piqua territory. Piqua is only one of the Ohio towns that is now closed.

Dedicate Song to "Fatty" Arbuckle.

"Oh, Helen!" the comedy stuttering song, which has taken the country by storm, has been dedicated to "Fatty" Arbuckle by Joseph W. Stern & Company, publishers of the hit. The run on this song is rapidly approaching the million mark.

A special cover for the song has been designed, presenting Arbuckle's smiling photograph, duly autographed; and the publishers have started a big drive among their local dealers to co-operate with exhibitors of Paramount-Arbuckle pictures.

HODKINSON TAKES ZANE GREY PRODUCT

Stirring Novel of Western Life Furnishes Scenario for First Film of New Line Chosen by Distributor

THE announcement this week that the W. W. Hodkinson Corporation is to handle the Zane Grey Pictures, Inc., identifies the second of the big, new lines of product it will distribute. The Augustus Thomas—Harry Raver Artco Productions, known as the Four-Star series—as noted in these columns two weeks ago, was the first large contract undertaken by this corporation.

The Zane Grey Pictures company is the novelist's own company. The books of Zane Grey will be used as the basic material for the productions, and the author himself will co-operate in making the pictures.

The company is now working on the first of the series, a master picturization of the author's great novel, "Desert Gold." The part of Dick Gale is being played by E. K. Lincoln. Casting for this production has been carried on both in the West and the East. One of the latest additions, for instance, is William Bainbridge, noted for "Hands Down," "God's Country and the Woman," and many other pictures, who in "Desert Gold" takes the part of the rancher, Belding. The rest of the cast has been just as carefully chosen.

Benjamin B. Hampton is president of Zane Grey Pictures, Inc. Van Campen Heilner, one of the editors of "Field and Stream," is associated with him. The man mainly responsible for the organization of the Zane Grey company is Eltinge F. Warner, owner of "Field and Stream" and "Smart Set," who "discovered" Zane Grey when he was a struggling writer nearly a dozen years ago. T. Hays Hunter is in charge of the direction of "Desert Gold." The New York offices of the corporation are at 3 East Forty-fourth street, and are in charge of Charles A. Weeks, treasurer of the company.

Discussing the affiliation of the Zane Grey Pictures with the Hodkinson organization Mr. Weeks, treasurer of the Zane Grey company, said:

"The Zane Grey Pictures are going to be a revelation to the trade.

"As an example of the painstaking care being put back of and into the Zane Grey Pictures three months were given to the preparation of the scenario of our first picture, 'Desert Gold.' Three of the ablest scenario writers obtainable and Mr. Grey himself were engaged constantly. This same exacting attention has been given to every detail of the making of the picture—cast, direction, location, sets, etc.

"Starting, as a foundation, with a story of which more than a million copies have been sold, it will be obvious that the finished product can scarcely be other than one that will make for the increased prestige of the author, the producer, the distributor and the exhibitor."

Prizma, Inc., Moves.

Prizma, Inc., producers of the Prizma Pictures in nature's colors, has outgrown its quarters at 11 East 14th street, New York, and has made arrangements to move its executive offices on April 1 to 71 West 23rd street, where it has leased the entire fourteenth floor.

The work of enlarging the Prizma laboratories at 3193 Boulevard, Jersey City, in order to provide facilities for meeting the demand for prints is being carried on rapidly under the supervision of William V. D. Kelley, inventor of the Prizma processes.

First National Gets Ready Many Prints of Peace Film

THE First National Exhibitors Circuit will send through its exchanges, a hundred prints of "Whom the Gods Would Destroy." Simultaneous showings in a hundred cities either on April 15 or 21 are hoped for.

Harry Scherer of the Cambria Theatre, Johnstown, will close his film season with the MacCauley feature, playing it at seventy five cent top prices April 21, 22 and 23.

The MacCauley representative, who will make a tour of the First National eastern exchanges, announces his concern's willingness to play the film anywhere on a percentage scale.

The League to Enforce Peace, of which ex-President Taft and other noted men are heads and of which over four hundred thousand people are participating members, are behind the picture, and it is expected now that an immense advertising campaign, coupled with the hundreds of discussions and conventions on the subject of a League of Nations, will be begun shortly.

Already over a million letters have been written to sympathizers with the movement, suggesting that they support the film.

A Broadway showing of the film will likely be announced within a few weeks.

It Pays to Explain.

Manager Stolte, of the Strand Theatre, Omaha, Neb., was to show "The Probation Wife."

"What does 'probation' mean?" he asked his cashier just for fun.

"Oh, I know. Let me think," said the cashier.

Manager Stolte asked the same question of twenty-four others and got practically the same answer.

"What's the use advertising a picture with a word in the title that people cannot grasp at once?" he asked himself. So he clipped from Webster's dictionary a definition of the word "probation" and also the definition of the word "wife" and ran them in the advertisements.

The response to his advertisements proved he did not go wrong.

Louis Jacobs Coming East.

Louis Jacobs, general manager of the L-Ko Komedy Company at Hollywood, will arrive in New York shortly following a visit to various large cities of the West and Middle West for the purpose of learning what the public likes best in comedies. Mr. Jacobs will spend some time in the East before returning to California. Julius Stern, president of the L-Ko Company, who has been in California since the first of the year, will remain at the studios until Mr. Jacob's return.

TO DISTRIBUTE GARSON FILM ABROAD

Important Deal Transfers Foreign Rights on "The Unpardonable Sin" to Apollo

CLOSING one of the most important film export deals which have been recorded during the past six months, the Apollo Trading Corporation, Longacre Theatre, New York, has purchased the sales rights of Harry Garson's "The Unpardonable Sin" for all territories excepting the United States and Canada. The contracts were signed a few days ago, and the Apollo people are already considering many attractive offers for territory, which have been made them as the result of the sensational success of the picture in Detroit, where it was given its premiere.

The Apollo Trading Corporation is a comparatively new concern in the export field, but is already identified with some preferred product for the foreign fields, including the new series of Billie West comedies. Bobby North, well known in the motion picture industry as a director of productions, and Lawrence Weber, producer of both legitimate and motion picture productions, are prominently identified with the Apollo company. Their deal for "The Unpardonable Sin" was handled in the same manner as other deals involving territory on the North American continent. Mr. North went to Detroit to see the picture, and was so impressed with it that he wired Mr. Weber, his associate, that the Apollo company simply "had to have" the picture for the foreign territory. When he returned to New York to take further counsel, after the very stiff price for the picture had been quoted him, he found that Mr. Weber had gone to Florida on a fishing trip. Telegraph and telephone messages failed to raise the fishing partner, for Mr. Weber was bobbing around off the coast of Florida in a little boat. In desperation North hopped on a train and rushed back to Detroit, where he closed the big deal himself, shouldering all the firm's big responsibility himself.

It is conceded that wherever "The Unpardonable Sin" is shown, whether in this country or abroad, it will attract attention as one of the most important photoplay productions ever made. It will advertise itself, its star, Blanche Sweet; its director, Marshall Neilan; its producer, Harry Garson, and every person who has had anything to do with getting it before the public. The Apollo company's enterprise in undertaking the foreign distribution of the big production is considered highly commendable in that it will immediately establish the firm as one of the most important in its field.

Simplex Employes Hold Dance.

The First Reception and Dance of the Simplex engineers, which was recently organized among the employes of the Simplex Motion Picture Projector plant, was held at the United Club, Thirty-fourth street, New York, on Monday night, March 24. The hall was filled with the members of the association and their families.

A splendid picture program was first given with song numbers interpersed between pictures. The songs were sung by T. Schrager, E. Morfesi and J. Benedikt, employes of the Simplex company.

Music was furnished by the Simplex Jazz Band under the direction of Mr. Kneuer, of the Simplex order department. Refreshments were served. The heads of the various departments were present, as were a number of the executives. E. M. Porter, the general manager of the Precision Machine Company, was present, accompanied by Mrs. Porter. The festivities ended at one o'clock.

Minneapolis Film Board Aids Showmen in Trouble

SINCE the announcement of its five new trade rules the Minneapolis Film Board of Trade has become a regular "high court of appeals" for the exhibitors of the Northwest, who have come to it for a settlement of their various difficulties.

Those who have suffered through misunderstanding or misrepresentation on the part of any exchange or salesmen are finding relief by presenting their "case" to the board. In all cases the facts have been quickly ascertained and adjustments made accordingly.

Exchange managers who have been lax in some matters are being brought to time by the board, while exhibitors are finding that it pays to live up to the rules of the new organization.

"Since the application of the five trade rules disappointments due to the late return of films have been reduced by fully 75 per cent. in the Minneapolis territory," said Charles Stombaugh, manager of the Pathe exchange, and prominent member of the Minneapolis Film Board of Trade.

"Several exhibitors have received adjustments of their claims even in excess of their expectations. We solicit the filing of claims by exhibitors covering any irregularities of our member exchanges. They will receive immediate consideration and adjustment.

"The objections to our trade rules have been very rare, and no one has pointed out any fault that those rules as a unit do not themselves provide against."

Teaches Exhibitors How to Run Projection Room

THE operators' school for exhibitors, originated in Balimore by the members of the Maryland Exhibitors' League, is probably the first of it kind. Frank Durkee, proprietor of the Palace Theatre, Gay and Hoffman streets, is its parent. At a meeting of the league, December last, after the committee, detailed to meet the operators relative to the signing of the new contract, reported back that the Operators' Union would not come to terms with them as they did not represent an Exhibitors' League, a school for operators to teach members of the league who desired to learn how to operate their own projection machines was decided on.

A committee was appointed, including Frank Durkee, chairman; Eugene B. McCurdy, of the Lafayette and Eureka theatres, and Harry Cluster, of the Crystal and Waverly theatres.

The school began in January with a good sized class and sessions have been held regularly in a class room especially fitted up on the second floor of the Crystal Theatre, 528 North Gay street. The school has been successful so far and it has been carried on with the idea of giving each man a chance to understand the working of everything in his theatre.

White to Edit Stone Productions.

Philip H. White has been especially engaged for the important position of film editor for the Lewis S. Stone Productions. Mr. White has had extensive experience with the George Kleine, Thomas H. Ince, Universal and Triangle organizations prior to his present affiliation.

MAKING THE PICTURE HELP LEGITIMATE

Shuberts Are Advertising Constance Talmadge in "Scandal" to Put Over Stage Production

WITH the Messrs. Shubert advertising Constance Talmadge in one of her old Select pictures, "Scandal," in which she is presented by Lewis J. Selznick, in order to put over their own stage production at the Garrick in Chicago, and Select's Chicago exchange working double time to take care of the reissue bookings at the first-run houses, "Scandal" has literally taken that city by the ears.

"Scandal" was Constance Talmadge's first Select picture. It was written by Cosmo Hamilton. Several weeks ago the producing firm of Lee and J. J. Shubert placed "Scandal" in rehearsal for a stage production. The piece was taken to Chicago, and opened at the Shuberts' Garrick Theatre. Immediately Select's Chicago exchange got busy booking reissues.

Lubliner & Trinz rebooked the subject over their entire circuit. As soon as the Lubliner & Trinz management took account of the enormous interest the combined advertising of the picture and stage play had awakened they booked "Scandal" at the Lakeside for seven days instead of the original three.

This established two records. It is the first time in the history of the Lakeside that any production has played for a solid week, and it was the first time in the history of any Chicago theatre where a reissue had been booked for an entire week. The Lakeside is in one of the strongest competitive districts.

In addition to the Lubliner & Trinz houses Select's exchange then booked the attraction for seven days at the Star Theatre, in the downtown district, thereby establishing another record in that it was the first time the Star had booked a reissue for seven days and the second time that a reissue had been booked for a solid week in that city.

Close on to the Star contract and the Lubliner & Trinz bookings came an order for play dates at each of the fourteen Ascher Brothers' theatres.

Each day public interest in "Scandal" grew greater. The Shuberts were using

big space in the Chicago dailies to advertise their stage production at the Garrick, and all of the pictures houses were going in for big advertising to get the benefit of the Shubert space. In other words, it soon developed into a battle for space between the big New York producers of the spoken stage version and the Chicago exhibitors of Select's original screen attraction.

Both sides were doing a big business. People were attending the stage version at the Garrick and the following night were going to one of the picture houses to see how Constance Talmadge played "Scandal" on the screen, but the accounts of the Shubert experts must have seen a balance on the side of the picture exhibitors.

Last week the Shuberts came out with one of the most unusual advertisements ever seen in any newspaper. They actually advertised Constance Talmadge in the screen production over their own stage version at the Garrick. One of the biggest advertisements to this effect appeared in the Herald and Examiner. The advertisement referred to "Scandal" on stage and screen as the hit of the year, but it expressly advertised Constance Talmadge in "Scandal" at the Star Theatre. In six-point type, at the bottom of the box, it said: "After you have seen this delectable film see 'Scandal' on the stage at the Garrick, where it is the talk of the town."

This rivalry has stirred up more interest over "Scandal" than any other stage or screen production Chicago has ever seen, but it is believed exhibitors in other cities also will be able to take advantage of the unusual opportunity.

Moving Picture Entertainments Made to Pay for Philanthropic and Other Enterprises

WARREN M. COVILL, of the National Board of Review, opens up the question of making moving pictures pay for the little "extras" required in carrying on the good work of church and school, and also those of philanthropies and charitable institutions. The suggestion is a good one which has been acted on quite frequently and with good results. An article in the March Bulletin of the Affiliated Committees for Better Films by Mr. Covill, and which we quote in part, is as follows:

Social Workers, let's he real daring! Let's go into husiness! Let's finance our welfare work and ahandon in part the old heart-hreaking plan of private solicitation! Let's let all the people help in paying for the needy! Regular motion picture entertainments daily, semi-weekly or weekly, high-grade, thoroughly entertaining and wholesome, with the understanding spread hroadcast through the town that all the profits will go for some charity. How can that comhination help interesting the typical American? The returns from a bright, first-class entertainment of selected pictures will hring enough to keep any ordinary organization in funds. Think of the wealth of material, the special benefits which can be held, the local talent which can he drawn in, and then take off your coat and go to work.

Here is a church in the country town that wants funds for a new Bible, pulpit, furniture, new seats; funds for a new roof, fresh paint and an increase in the minister's pay, hymn hooks, coal or a Sunday School visitor. You know how hard the money comes by social suppers, socials, contrihutions or house to house begging. All the while the Sunday School room is idle during the week and the town hall is used so seldom that the air becomes musty. All the while the townspeople are spending money for some form of entertainment. There is no motion picture entertainment in the town to draw together the people, even on Saturday nights. Some of them drive fifteen miles in their autos to find pleasure they crave in the nearest large town. Why not use regularly some hall which will accomodate the townspeople and farmers near hy, and let them enjoy a thoroughly pleasant evening while they pay for the church upholstery and the hell.

Then there are the people who have co-operated with the regular exhihitor, leaving him the field for most of the year for his own profits. They have raised the money they need hy special benefits. The committee in Providence, R. I., showing pictures regularly for young people on Saturday mornings in the Strand Theatre, has helped the exhihitor draw crowds each week, hut they have an understanding that on the fifth week the money will come to them. One benefit raised $1,800 for a Red Cross canteen. The Rialto in New York City has aided the Seaside Hospital for Crippled Children two years with special performances. The association evidently regards the plan a good one. Two henefits were given in Buffalo at Christmas time and the funds for one went to the orphans in France.

A church in Colorado raised more than enough to put a new roof on its huilding hy working out a plan with the nearhy motion picture exhihitor to increase his theatre patronage. In New Haven, Conn., the motion picture men agreed, during the war, to contribute to the mayor funds which were made up of their net profits from Sunday night performances. Mayor Fitzgerald announced recently that nearly $20,000 had been divided by him among the Girls' Patriotic League, Red Cross Civilian Relief, Babies Welfare, Civic Federation and ahout fifteen other philanthropic war agencies. You see that money can he made even with local benefit shows.

"Comets."

In release B-6109 of the Paramount-Bray Pictograph E. Lyle Goldman, of the Bray studios, has illustrated, by means of animated drawings, the theory of the origin of the comet.

The most spectacular and best known comet of this generation is Halley's. This speedster put in its appearance at exactly the time that scientists said it would, for they had been able to determine that this comet travelled over an exact course and at a certain speed so that it approaches the earth each seventy-five years.

The picture shows that the comet is a rather shapeless nebulous mass about which the luminous gases are seen. As it approaches the sun, however, the gasses are repelled so that they stream out in an opposite direction, resulting in the fiery tail which appears to follow the comet.

This is another example of the tremendous field which animated technical drawings have opened to the screen, for once again the unphotographible has been translated to pictures.

"An Essay of the Hills."

The current Bruce-Educational release is based on the idea of rest and motion in nature. These two elements carried to greater or lesser degrees cover the moods of nature and form mediums of expression for her emotions. Some of the scenes of the picture are not out of the ordinary, but the majority of them are of unusual beauty. The most distinctive scene in the picture shows the meeting of the sun and the storm in a mountainous region. "Little streams that soon become raging torrents" and an early morning scene in which the time of day is betokened by the mists which hang over the valleys, are also noticeable for their beauty.

Pathe Review, No. 7.

This number opens with some attractive tinted views of the oasis of Kantara, in the Algerian desert. It pictures an old Roman road, still being used, and also shows various forms of desert life.

We'd Point Out the Striking Contrast in These Scenes from "Put Up Your Hands," but You Glimpse it Immediately.
Margarita Fisher's personality is striking not only in the picture on the right, but throughout her American Film feature.

An unusually good feature by the Ultra-rapid camera is included, showing an athlete in numerous "turns and twists." Sugar growing in Java and a study of polar bears are other subjects pictured.

Blind Soldiers Develop Sense of Touch.

The Fifty-second issue of the Gaumont News contains some interesting scenes in which we see blind soldiers developing the sense of touch before taking up a vocation suitable to the blind. The pictures were taken at U. S. General Hospital No. 7, the former home of Mrs. T. Harrison Garret. The teachers in this hospital are volunteers, and one of the most interesting things in the picture shows blind men learning to use the typewriter.

Interesting Items

Motion pictures are now regarded as part of the curriculum at the Seymour High School at Seymour, Ind. The school authorities recently purchased a new projecting machine, which has been installed in the auditorium, and say that it is proving of great educational value. Educational films for exhibition at the high school are obtained free of charge from Indiana University, at Bloomington, Ind., which has offered to lend its films to all high schools of the state that are equipped to use them. A number of the other high schools in the state are contemplating the installation of machines, it is said.

* * *

Everett Dean Martin, director of the Cooper Union forums, conducted under the auspices of the People's Institute of New York City, has just been elected chairman of The National Board of Review of Motion Pictures. Mr. Martin has been influential in developing the "little university" at Cooper Union, the underlying idea of which is to offer an opportunity for the masses of the people to thresh out moot questions of fundamental social significance. He recognizes that forum work, to be of value, must lead to new activities by the people. The "little university" furnishes opportunity for this new work in the field of intellectual effort. Mr. Martin sees in the wide range of questions raised by the motion picture drama the chance to further arouse the intellectual processes which so often lie down in the masses for sheer lack of stimuli. He believes that motion pictures frequently constitute the stimuli through which people generally may be moved to contribute actively as intellectual beings to the stream of thought of the world.

Ballet in Big Parisian Set Exploits "Infatuation"

WITH a novel stage setting, two principals and ten live chorus girls, manager William M. Vance, of the New Lyric Theatre, Minneapolis, packed his house for the week in which he showed Gaby Deslys in "Infatuation," the Pathe feature. During the showing of the photoplay, the projection machine was stopped, the picture screen raised, footlights flashed on, and the principals and chorus performed the "Infatuation ballet."

The dancing of the ballet occupied less than five minutes at each showing. It took a week's preparation by carpenters, electricians, and decorators to reproduce the scene laid on the stage of the Casino de Paris. The ballet over, the screen was dropped and the showing of the picture taken up exactly where the live principals had left off.

A more extended account of Mr. Vance's exploitation was printed in our issue of March 29. The innovation was the first of its kind to be introduced into Minneapolis moving picture houses, and the performance was greeted with hearty applause at each showing.

Bringing Paris and the "Infatuation Ballet" to Minneapolis.

William Vance's New Lyric exploited Pathe's "Infatuation" with a living chorus in a beautiful prototype of the Casino de Paris.

Attractive Program Issued By New Orleans Theatre

A STRIKING illustration of how press book material issued by film producers can be used to good advantage was given recently in "The Saengerette," the attractive twenty-page program issued by the Saenger Amusement Company of New Orleans for its Strand, Liberty and Globe theatres.

The Saengerette of March 12 featured "Why I Would Not Marry," a Fox production. A picture of a young man and girl embracing within a large interrogation point constituted the cover design, the question mark being made significant by the billing, "Why I Would Not Marry," printed directly beneath it in red ink.

The picture was booked for the Liberty Theatre for four days beginning March 22, and interesting data regarding the play and the problems propounded in its story were given in a four-page insert printed on pink paper. The material in this insert was all taken from the press book issued by the Fox company in connection with the film. One of the pages contained a list of things under the heading, "What Every Woman Would Like to Know." On the next page was a general talk on the picture, and on the third page of the insert was given a list of queer marriage laws. The fourth page contained an article on "How Blackmailers Mulct Women."

The Saengerette was printed in red and black ink throughout its twenty pages and cover, and contained general advertising from business houses in New Orleans.

Universal Star Blocks Traffic.

Dorothy Phillips and Allen Holubar personally appeared at the Strand Theatre, San Francisco, recently during the showing of "The Heart of Humanity." So large was the crowd that attempted to gain entrance to the theatre that the police got Miss Phillips to address part of the crowd from the markee of the theatre so that order might be maintained.

Traffic was practically paralyzed prior to Miss Phillips' appearance outside the theatre, because of the size of the crowd seeking admission to the theatre and a glimpse of Miss Phillips and Director Holubar.

Sidney Meyer Showed 'Em All Right.

W. A. Matlack, of the Princess Theatre, Ames, Ia., booked "Salome," and encountered the opposition of the Woman's Club of his town. The city council framed an ordinance prohibiting the showing of any Theda Bara picture in Ames. Manager Sidney Meyer, of the Fox exchange in Omaha, Neb., went to Ames with the film of "Salome" under his arm, showed it to the council, and the ordinance was not passed.

Vera Steadman Joins Universal.

Vera Steadman, formerly one of the leading comediennes of the Keystone comedies, has joined the Universal forces and will be seen shortly in a one reeler entitled "Happ Returns," being directed by Jack Dillon. She is also seen in the two-reel special animal comedy directed by William S. Campbell and entitled "And the Elephant Still Pursued Her."

GETTING A LINE ON THE SOUTHLAND

Nat Bregstein, Touring Atlantic Coast States in the Interest of Moving Picture World, Finds Business Good in Many Thriving Communities

THE trip of Moving Picture World's representative into southern territory has been productive of the usual good results—his mission extending the circulation of the World in every place he has visited. But apart from his immediate mission Bregstein is sending back reports of favorable business conditions in the Atlantic Coast communities with some exceptionally prosperous time single out from the general run of good cheer. Nat Bregstein has visited the Middle West, Canada and the Eastern States for the World within the past nine months and his present trip will carry him into all sections of the South and Southwest before he turns northward.

Bregstein has sent reports from many of the towns he visited and the details are expected to be interesting to our exhibitor-subscribers as reflecting general business conditions. In his story are several items of special importance and we give his narrative as his journey has run:

Here Is Bregstein's Story.

My first stop, after leaving the home office was Richmond, Va., where ten picture theatres are in operation. From my room in Murphy's Hotel I saw the Colonial, Bijou and Isis theatres and decided to visit them first. These three houses belong to the Wells Circuit, and are under the supervision of H. Burstein, who told me business is coming back into its own in Richmond. The New Theatre, also a Wells house, formerly the Rialto, closed for some time, opened its doors March 3. This Movie seats 450. The other Wells theatre in town is the Odeon, seating 500, admission 11 cts. Miss Allen, in charge, informed me the house gets a good matinee business on account of being located opposite a department store.

The Rex: Manager Lay, after signing a subscription blank for the World, led me a few blocks to the office of Mr. Hoover, the owner, who gave me a check for $3 and says, while his name may be Hoover, he doesn't believe in Hooverising when it comes to paying for the World. The Rex is a 325 seater, admission 10 cents, uses Pathe, Universal, etc.

Another new theatre soon to open in Richmond is the Broadway, seating 700, situated on the Main Street. This house will be under the direction of R. D. Craver, who is associated with the First National Exhibitors Circuit, Inc. of Virginia. They maintain an exchange here which is the only one in town. Supplies are also sold at this branch. Mr. Craver was out of town at the time of my visit. V. L. Keith, the manager, says the South looks promising for the picture industry.

Richmond's Only Exchange.

C. Vaden, of the Theato Theatre, seating 375, admission 10 cents, is doing a good business, and uses Paramount, Artcraft, Triangle, Fox, and other brands. Charles A. Somma, of the Hippodrome, seating 730, has a colored house, admission 11 and 22 cents, runs "Tabs" and pictures; serials go big here. Mr. Somma has been here for years, and is packing them in. Another colored house in the same block is the Globe. R. M. S. Hollinger is the manager. The house seats 380, admission 11 and 15 cents, uses Universal and big features, doing splendidly.

Bluebird Theatre Company, operating Bluebird Theatre, has a pretty little house, seating 633, admission 11 and 15 cents. There is a pipe organ and also there is a lightning effect of red, white and blue around the sides of the interior. Manager Coulter switched on the lights for me, and it looked nifty.

Reports on Norfolk Houses.

From Richmond the Seaboard Air Line runs a distance of ninety-five miles to Newport News, Va., then ferries across to Norfolk. The town is crowded these days, full of men in uniform.

The Wells Circuit controls practically every theatre in town, among them being the Wells Theatre, seating 650, admission 15 and 20 cents; the Granby, seating 1,400, admission 25 cents; Strand Theatre, seating 1280, admission 15 and 20 cents; the American Theatre, seating 800, admission 10 cents; Arcade Theatre, seating 500, admission 5 cents. Among the other theatres I visited was the Columbia, seating 425, admission 10 cents. This is a colored house, Mr. Nutter manager, seating 700 admission 10 and 15 cents. The Star Theatre, also under the management of Mr. Nutter, is a colored house seating 500, admission 10 cents. The Palace seats 1,000, with admission of 10 cents. Everybody is getting the business.

Concerning Newport News.

Newport News has several houses doing business, with another soon to open. W. F. Crawl, president and general manager. Southern Motion Pictures Corporation, controls the Academy of Music, seating 1,400, the oldest house in town. The Olympia seats 800, admission 15 to 50 cents, and runs Keith vaudeville and pictures. The Imperial, at present the most up-to-date in town, seats 850, admission 15 and 25 cents. On account of the phenomenal business in town Mr. Crawl will open a new theatre seating 1,000, which will be copied after Moore's Washington Theatre.

I visited William Gordon at the Palace, seating 800, admission 15 and 20 cents. He has had this house two years, going well. He believes the producers are giving better productions.

I dropped into the K. of C. hut and saw a picture screened. It was so old J. E. McGurk, the operator couldn't find the title. I don't know it yet. The boys in uniform enjoyed the picture very much.

The Lynch Enterpises also has a house in Newport News. The Strand has been opened about fifteen weeks, running combination pictures and vaudeville, seating 650, admission 15 and 30 cents. Manager Cohn says the house is playing to capacity. There was a big line on the outside waiting to get in at the time of my visit.

Runs Bank and Theatre.

Raleigh, N. C., has the distinction of having the only theatre in the United States that has a combination movie house and bank doing business on the same premises. In an interview with R. G. Allen, the proprietor, he said the reason for this is the saving of valuable space. Under the old plans of the theatre ten feet of the most valuable land in North Carolina was practically wasted. Five feet on the north side of the lobby was being used for a women's room, five feet was also used for janitor's room. With the change the women's room was eliminated and used for an entrance.

The Villain Sits on the Curb and Grins as Ruth Roland Is Roped and Tied for a Scene from Her Pathe Serial, "The Tiger's Trail."

The five feet used for the janitor's room was changed to an exit. The space under the lobby has been changed into a directors' room for the bank, which also contains a vault. The bank is right on the inside of the lobby. The sign on the outside of the theatre reads "Allen's Superba Theatre, and the City Bank." This house has a five-piece orchestra; also a pipe organ which cost $5,500. The service used is Fox, Goldwyn, First National and Metro. Business is great. Mr. Allen is a tireless worker, and is a courteous man. He told me hard work is his middle name.

Jitney for Interurban Traffic.

Aronson & Brown also have two theatres in Raleigh, the Alamo, seating 400, admission 10 and 20 cents, running Paramount and Select; the Grand with Tabloid comedies and serials, seats 1,000, admission 15 and 25 cents. These men are two of the oldest showmen in the South. They say the public wants clean pictures; nothing suggestive goes here.

From Raleigh I rode in a jitney twenty-seven miles to Durham, N. C., a town of 20,000 population. The Strand, J. D. Huckabee manager, seats 420, admission 10 and 15 cents. Business is fairly good. Mr. Huckabee says the town draws from a working population. The Broadway Amusement and Investment Company has two theatres here, the Paris, a 290 seater, admission 10 and 20 cents; and the Broadway, seating 400, admission 10 and 15 cents, using Paramount, Fox, Metro, Goldwyn and First National. F. W. Ritch, manager, reports good business.

One Touch of Human Interest.

From Durham I took a train to Greensboro, N. C., another town of 20,000 population. The Virginia Charlotte Amusement Company owns three theatres, the Bijou, seating 535, admission 10 and 20 cents; Piedmont, seating 700, admission 5 and 15 cents; Isis, combination house, 1,000, 10, 20 and 30 cents. Mr. Earps, manager, says he recently played to capacity on a Hodkinson picture, "Fighting Through." A home town girl from Greensboro was in the cast. This theatre also uses First National, Paramount and Select.

Here is an interview with a deaf and dumb operator who gave me a year's subscription to the World. I entered the booth (not knowing he was deaf and dumb), spoke to him for several minutes, and he didn't turn around. I finally tapped him on the shoulder. He turned and I tried to talk the language of the deaf and dumb. Somehow, my fingers got crossed. I was fast losing hope of ever being understood when I showed him the Moving Picture World Projection Department and wrote on a slip of paper my mission. He wrote on the same slip: "Put me down. Here is the three dollars."

Manager Counts Kiddies as Theatre's Best Friends

A NEW idea on the part of Herschel Stuart, manager of the Hulsey interests in Dallas, is that of welcoming the children of the city to the Hulsey theatres. In a letter which he mailed to every mother in Dallas from lists secured from mothers' clubs the little ones and their mothers and big sisters are made welcome. The letters created a great deal of comment in Dallas, and had the effect of largely increasing the matinee attendance at the Hulsey theatres. The circular letter was as follows:

Subject: "Our Best Friends Pay Only 5 Cents.

We are in the midst of a campaign for clean pictures with comedy predominant, rather than tense drama. We want subjects that children will be interested in." As a rule, what is good for children is good for grown-up children. We owe our success to the support children have given us. Any theatre they boost wins. They talk up for their favorite. We, in turn, try to show our appreciation.

Thousands of little boys and girls come to see us every week. They come alone, pay their nickel, and strut down the aisles to the best seat—a seat that costs you grown-ups 30 cents.

Often five hundred kiddies sit happily in 30 cent seats, while five hundred grown-ups wait outside to get in, and often those five hundred "babies" sit through the show twice and we lose money. They don't care, neither do we. And if they cry an usher takes them water and candy. If they get sick while in our care they get medical aid. We are just naturally partial to children and some day when we get able we are going to build a theatre exclusively for children and no grown-ups, except the attendants, are going to be admitted.

No, Charles Ray Isn't Reaching for a Horse's Neck.
Although in his coming Artcraft, "The Sheriff's Son," he has to be prohibition.

Flames in Prizma Plant Caused by Defective Flue

PRIZMA Master Pictures haven't a thing to do with the fiery pictures of the hour such as "Forbidden Fire," "Fires of Faith" and "The Fire Flingers." But the advent of so much flame into photoplay titles of recent making has made itself felt even to the reaches of Jersey City, where Prizma makes its abode.

A defective flue in the chemical building adjoining the Prizma plant at 3193 Boulevard, Jersey City, affected an upstage act on the afternoon of March 19. Were we perpetrators of the Hunnish pun, we'd state that the flames almost vaulted into the vault where Prizma has stored $300,000 worth of color negatives captured by its cameramen during the past two years. Truth compels us to tell the fact that the "prompt action of the Jersey City fire department prevented a disastrous conflagration," copyright for which expression we will waive.

Lacks Immediate Funds for Damages on C. O. D.

THE Post Office Department is without funds with which to pay indemnities for lost, rifled and damaged, insured and C. O. D. parcels. While this is but a temporary condition, resulting from the failure of Congress to pass the third deficiency appropriation bill, this announcement, made by the Post Office Department, is not being received with a great deal of enthusiasm by the film men of Washington, D. C.

The Department informs the Moving Picture World correspondent that it will continue to adjust and certify claims for payment, but actual payment cannot be made under the law until funds are appropriated by Congress. The Post Office Department had asked an appropriation of $890,000 for payment of limited indemnity for the injury or loss of pieces of domestic registered matter, insured, and collect-on-delivery mail, to finish out the present fiscal year ending June 30 next.

This matter is of a great deal of importance to the motion picture industry because of the heavy business given the parcel post service and the value of the films and the C. O. D.'s. They are being informed of the probable delay in the payment of their claims when filing them with the postmasters in their respective cities. This condition will, of course, be obviated upon the passage of suitable legislation by Congress, but the time of such action is very indefinite.

Protest Race Discrimination Bill.

Quite a few Dayton exhibitors went to Columbus in a body Monday, March 10, to appear at a hearing on the Beatty bill recently offered in the legislature and providing that there shall be no discrimination as to race in the sale of theatre tickets in any theatre, moving picture show or any place of public entertainment in Ohio. Many of the Dayton managers were not aware of this bill until the last minute and without further discussion went direct to Columbus to appear at the public hearing.

PUBLICITY POINTS FOR "THE BRAND"

Goldwyn Has Issued Latest Rex Beach Story Featuring Kay Laurell, Russell Simpson and Robert McKim, with Realistic Scenes of Alaskan Life Dominant Factors

By Epes Winthrop Sargent and Walter K. Hill

REX BEACH stories should practically sell tremselves, for they stand for action in high degree, but it is necessary to make known the fact that you have such a story, and the more widely you advertise the story the greater your chances of cleaning up. You can make money with this story, properly handled, but if you want to get the best results you must plan to avoid disappointment, and you have two factors to watch in this story.

The title, itself, brings one of these pitfalls. "The Brand" suggests a burned imprint, and the press book heightens this suggestion by advising the use of heated gun barrels. Get the spectators expecting a burned brand and they will be disappointed in anything else. Do not employ any suggestion of burning or hot gun barrels. The branding is done with the razor-sharp front sight of a revolver, and a close-up on the baize of the faro table being cut by the sight immediately preceeds the actual branding. Tell in your advertising that the branding is done with the sight of the gun. Get your people into the house expecting to see that and it will thrill. Let them come in expecting to see a man burned on the forehead and they will be disappointed.

Be Cautious in "Overpraising."

The other error to be avoided is playing up Kay Laurelle. If you want to announce her as a member of the Ziegfeld Follies, do so, but don't say anything to create the impression that she can act. Rex Beach is your star. Sell him. If you want a player star, play up the strong work of Russell Simpson and bring up Robert McKim, who does well with a most thankless part. Play up these actors, but you are not really safe even in lauding Miss Laurell's beauty because she is no more attractive on the screen than a majority of the chorus bunch in the bathing girl comedies and no more of an actress. If you have an intelligent clientele, it would be well to ignore her completely.

The one thing that sells the Beach stories is their action. Play hard on this. This author seems to win sympathy for his leading characters only through accident, and in "The Brand" there is no appeal. It might even be well to make capital of this fact and tell that this is a story of the North where men and morals are different. Whether you do this or not, sell the action. You have action and a remarkable production to offer. Work along such lines as:

Story of Vigor and Purpose.

You never saw a quiet Rex Beach play. Probably you never will. He is the stormy petrel of the screen, and where you see his name you will see stories of elemental passions, of intense hatreds and strong loves, of man returned again to the primitive. It is for this reason that so many of his stories are laid in the frozen North where the hand of the law is loose and primal man comes into his own. In "The Brand" we have the fight of two men for a woman's love. In his journeys in Alaska, Mr. Beach has seen such affairs and he has put one on the screen with the power and force of the silent wilds. Such a story set in (your own town) would be unbelievable. It is the love story of a land where men have gone back to nature, throwing off the artifice of conventionality.

Hammering on this point will not only emphasize the nature of the story, but will in part prepare the audience for the acceptance of this story. Play up the author's knowledge of the country of which he writes. Tell that the stories are produced under his personal supervision to ensure accuracy even in the small details.

Refer to Realism in Settings.

Make a minor angle of the blizzard scenes. In the story Dan McGill turns his wife out into the blizzard with the man of her choice. Then he makes his way to the camp saloon and there, some hours later, the pair are brought in, nearly dead with exposure. McGill is about to kill the man when his better nature asserts itself and, leaving them to the comforts of shelter he himself faces the terrible storm. There are some wonderful outside scenes here as well as the contrasting scenes within doors, so realistic as to merit special comment.

Mention is also due the two mining camps, typical of the settlements that spring up around new discoverles. The scenes within the two dance halls are unusually elaborate in scope and present a wonderful picture of life in Alaska.

Do not play these facts up above the story, but do not pass them over as not worthy of mention. Work from all possible angles.

Centre your advertising on the Beach name and the play. Tell what the brand is. Use such lines as "Forever scored the mark of shame upon the face of his wife's evil genius." "Spoiled the good looks which had lured more than one woman to ruin." "Slashed victim's face with the sight on his revolver."

Play it up in description such as:

He looked up to see coming toward him the man whom he thought dead. The man whose wife he had stolen three years before.

Snatching his gun he started firing, but McGill came straight on. He had no thought of danger, only the lust for revenge. They clinched in titanic struggle, one man, old, but strong in the clean life of outdoors, the other, young, but with muscles turned to water by soft living and hard drinking.

Slowly the libertine was forced back, back across his own faro table. Death looks upon him through McGill's eyes. The old man raised his empty gun and with the keen edged sight he carved a line across the sleek forehead. Another slow movement and the flesh was torn from brow to chin. Then his grip relaxes and he threw Bob Barclay from him, a bleeding, sorry thing, forever marked with the brand of infamy—a stigma worse than death.

Leave Something to Imagination.

Do not seek to tell the story in too great detail. Hit the high points and leave the rest to the imagination.

For the lobby any arctic display will be fitting. If you are in a country where fur sleigh robes are still to be had, you can drape with these. The most effective display would be a snowset with a wind machine run by a motor kept going to give the shrieking of the wind. Do not try to blow snow into the lobby nor even an air current. Trust to the sound. A wind machine is a slatted wheel over which a piece of fabric is pressed against the revolving slats. Silk gives the best sound, but light canvas would probably be best for steady usage. By increasing or decreasing the pressure the sound can be raised or lowered. If you can do no better, evergreen boughs will give you an effect, especially if you paint them with thin glue and powder with pounded mica or smaltz. Your paint store can give you something.

Make Your House Staff Help.

If you can do nothing better, borrow a large revolver of heavy callibre and put into a small show case with a lettered card, explaining that it is with the front sight of such a gun that the brand is applied.

For a week before the showing paint scars on the faces of your house staff, from the ticket seller to the ushers. Make an uneven line across the forehead and another from the roots of the hair down the nose. Instruct all employes to say in answer to any questions, "See 'The

Brand' next Thursday," or whatever your playing date may be. You can work up a lot of advance comment in this fashion.

You can hook up with the hardware stores on revolver displays, with a still showing the branding. Have the guns so placed that their sights are toward the spectator, and, if possible, have both straight and bead sights. A clever salesman can write a card on sights that will add considerably to the interest in the display.

Of course, the book stores will come in with a display of the Beach books and the announcement that his latest story is to be seen on the screen. Any alert merchant is alive to the value of news angles to his displays, and will go to the trouble of dressing part of a window space in the hope of some extra sales. He might add other books on Alaska as well.

Hook Up with Merchants.

With a little argument you might persuade a clothing dealer to brand all of his dummies with water color, which can be washed off with a damp cloth, using a card starting, "He was handsome with the pink and white beauty of a clothing dummy, but Dan McGill put the mark upon his forehead. He would steal no more women." Give the clothing store a screen comment for the display and both house and store can clean up.

Just as a side line advertise for a team of malamute dogs to be used in advertising "The Brand." The chances are that there will be no dog team within reaching distance, but that does not hurt the advertisement any. If you can get a team of huskies, hire them, but advertise anyhow.

Use plenty of paper—more than usual—and get good stands for the larger sizes. Get an advertising wagon out several days in advance, and keep it going through the run.

Above all keep the author's name up. That is what is going to sell.

Cast of Characters in "The Brand."

By Rex Beach. Directed by Reginald Baker. Photographed by Oliver T. Marsh.

Alice Andrews.....Kay Laurell
Dan McGill.....Russell Simpson
Bob Barclay.....Robert McKim
Hopper .....Robert Kunkel
The Child.....Mary Jane Irving

Synopsis Written from the Film.

Bob Barclay and his vaudeville dancing partner, Alice Andrews, arrive in Ophir on the last boat of the season. The Alaskan winter had set in, and from surrounding regions where they were searching for gold prospectors were arriving at the settlement to bunk in for the coldest months to come. Dan McGill, hardiest of miners, was one of these. He had come to Ophir a few days before Barclay and Alice Andrews landed, and it was he who found Alice weeping over her fate when Barclay had deserted her in Ophir and gone on into the interior to prospect for himself. Dan McGill is kindness itself, sheltering Alice in his cabin and finally marrying her. All is well until the loneliness of the North turns Alice into an easy victim for Barclay when he returns to Ophir and induces her to resume illict relations with him. McGill discovers his wife's frailty, and, declaring that no one town is big enough for the three to remain in, McGill starts out in a blinding blizzard to locate again—or freeze to death. When spring comes the fame of a new camp draws the denizens of Ophir away to new allurements. The man who has made the famous strike is unknown, as he secludes himself from his fellows in the quiet of his cabin. On day, however, he decides to make a trip to town. He is most interested in a little child he meets toddling through the snow, but passes on to the principal dance hall, where his identity is disclosed. Here he sees Barclay, dealing faro; and who shall come to sell him wine but his own wife, Alice. Immediate recognition follows. McGill by main strength brands Barclay with the razor-sharp edge of his front gunsight and sends him forth marked for life. The child he has seen on the street is declared by Alice to be McGill's daughter and now husband, wife and child are united in the promise of a happy future.

Reading Notices for Newspapers.

The Alaskan country is visualized with amazing realism in the scenes framing action in Rex Beach's thrilling story of the frozen North to be presented under title of "The Brand" at (insert name of theatre and date), when the Goldwyn production will bring Rex Beach's latest narrative to view upon the screen. Russell Simpson will be the hero; Robert McKim the villain and Kay Laurell, a girl from Ziegfeld's Follies, will make her screen debut as the heroine. "The Brand" is a tale of strong love and intense hatred; of vigorous men fighting for the love of a woman; of cruel vengeance and of happiness finally attained for hero and heroine.

Branded for life with the razor-sharp sight of a revolver, Bob Barclay, renegade vaudeville actor and gambler, is turned loose to carry his mark of shame wherever he might go. Barclay had stolen the wife of an Alaskan prospector—Dan McGill—a hardy man who could love as well as he could hate; whose vengeance would not be stayed. Alice Andrews was the fickle cause of her lover's misfortune—but woman's way is the same the world over, and her eyes were finally opened to her own shortcomings. Happiness ensued; love lived again and "The Brand" sped along to the happiest of endings. Thus runs the plot of Rex Beach's latest photoplay to be exhibited at (name theatre and date), as Goldwyn's latest production of a typical Rex Beach thriller.

Bringing the atmosphere of the frozen North into the comfortable surroundings of a modern theatre is the task Goldwyn set out to perform in screening "The Brand," latest of Rex Beach's photostories. They have done the work with skill, and an excellently selected cast will tell the story in gripping episodes and convincing scenes at the (insert name of theatre and date). Kay Laurell, a girl from Ziegfeld's Follies, will be the heroine—cause of relentless strife between two men who fight for her love. Villainy is punished in the end—the wretch who robs a good man of his wife is sent forth with his face forever branded with the mark of his infamy.

Shorts for Program Notices.

"The Brand," latest of the Rex Beach screen stories, will be shown at (insert theatre and date) with all the strong appeal to intense emotion the Beach stories always arouse. This is an Alaskan romance; a story of deep love, remorseless vengeance and final happiness; set in realistic scenes and acted by a remarkably excellent cast.

The Rex Beach stories, always vigorous and vital, will be supplemented by "The Brand," latest of Beach's screen stories, in presentations at (insert theatre and date), with Kay Laurell, one of the girls from Ziegfeld's Follies making her screen debut. Strong love, remorseless vengeance and final happiness for hero and heroine will lead spectators through a series of thrilling episodes set in realistic frame that pictures the storm and stress of the frozen North.

Goldwyn Photoplays, Inc., will present "The Brand," latest of the Rex Beach screen stories, at (name theatre and date) with a specially chosen cast featuring Russell Simpson as Dan McGill, a hardy Klondyker who loves and hates with all the fire of primitive man. Kay Laurell, a girl from Ziegfeld's Follies, makes her screen debut as the heroine. The villain will present that skillful actor, Robert McKim, in an amazing role. How men love and hate, fight and adjust their differences will be reflected in thrilling scenes and moving episodes that lead to the happiest of endings.

Catch Lines for Your Advertising.

Rex Beach Stories Stand for Action in a High Degree.

Branded for Life with the Razor-Sharp Front Sight of a Revolver.

Kay Laurell, Girl from Ziegfeld's Follies, Debuts in Moving Pictures.

You Never Saw a Quiet Rex Beach Play—"The Brand Is All Action.

Emotional Passion, Intense Hatred and Strong Love Feature "The Brand."

Love and Revenge in the Frozen North Where Primal Man Comes to Rule.

"The Brand" Pictures the Fight of Two Strong Men for a Woman's Love.

Love in the Frozen North Where Man Goes Back to Primitive Nature.

Amazing Realism in Pictured Scenes of Wild Blizzards in Frozen North.

Death Looks Upon Villainy Through Eyes of Vengeful Husband.

Villain Scarred for Life Is Turned Loose Behind a Branded Countenance.

This Electrotype Is Available at Moderate Cost in All Goldwyn Branches and Is Distributed Free of Charge in Matrix Form. Run This Ad. in Your Local Newspaper. Goldwyn Has Other Cuts and Mats of Varying Sizes.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Try This Some Time.

SUPPOSE you try to get your public, or at least a portion of it, interested in your advertising. Offer a prize of a pass for a week or a month for every idea adopted by you for advertising, either in the lobby or for newspaper or window work. If you take an idea, announce in print that it is the design of Blank, and show a card to this effect. Put your literature on a desk in the foyer where all may consult it who desire, and you will have them reading up on your coming shows. Now and then you will get a capital suggestion, always you will get some ideas, and many of these you can use. Whenever you do use one local pride will compel people to come around and look at it, and you may sell many who might not otherwise attend. If you have a program, you can give advance synopses in brief to be used as the basis for advertising suggestions. Try it out some time and report how it works. It would not be surprising to find that some houses have landed a permanent advertising man through this scheme.

Here's a Circus Front.

Harry Pomeroy sends in the photograph of a circus front he used at the Holman, Montreal. It is so simple, and yet so effective that we give a large picture for the benefit of those who may wish to copy it. If canvas cannot be had, use cotton cloth. It will not require much cloth, and the same stuff can be used whenever you have a circus picture. For the serial you can use it each time you run an instalment, but the front will have a wider use than this if you keep it carefully, for the circus has a strong appeal and is often used for a background. This will serve them all if you are careful in lettering it for the first use. Note how Mr. Pomeroy, to keep in the picture, discards his usual frames for paintings. He gets a real atmosphere. If you cannot handle the wild animal den—though this is a simple matter and can be handled by any carpenter for a little money, use more cloth and cut a hole in it for the ticket seller, using a temporary booth, if necessary. The den is merely profile stuff with bars and a black cloth backing, though a cut-out of some wild animal will help if you can find something on an old lithograph. Most show print houses can supply you with a stock litho of a lion or tiger if you tell them about what size you want. A second display is for "Three Mounted Men." Note how the suggestion of prison walls, prominent in the top painting, is reproduced in the small frames and corner displays. It is all in keeping with the general idea of the picture and will attract attention on that account even though some of the frames advertise the smaller features of the bill. Mr. Pomeroy always gives a good lobby display, but every little while he gets something really notable.

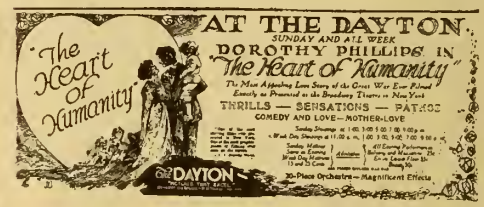
A Lobby Display in Which the Stone Wall Idea Is Carried Below the Painting to the Smaller Frames.

Consolidated.

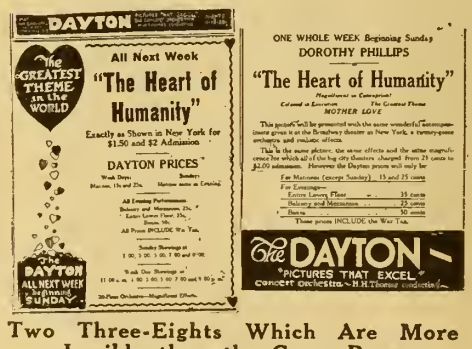
The Strand, the house organ of the theatre of that name in New Orleans, has been changed to The Saengerette, to cover all of the houses of the Saenger Amusement Co. in that city, the Strand, Liberty and Globe. It is an imposing booklet with a two-colored cover and a total of twenty pages, but it carries little or no house talk. Condensing the programs themselves and giving a page or two of chat would probably bring even better results. At present the only reading appeal is a puzzle page, with prizes. It would be well to carry some reading matter, even though this necessitated the sacrifice of some of the outside advertising pages. At present the house gets only nine of the twenty pages, though some of the outside advertising exchange advertising for films to play the house. Much could be done with so much space to live up to the attractive cover.

The Dayton's "Hearts."

The Dayton Theatre, Dayton, Ohio, took plenty of space for "The Heart of Humanity" and put it over strong. One advance was a cross page six, hand lettered. It made a good showing because there was plenty of space, but the title is lost unless you stop to study. It is a "pretty" advertisement as far as appearances go, but it is more sightly than selling. The argument does not get over. None of the advance advertising offers much argument other than that it was presented at the Broadway Theatre, New York, and it does not even add that the picture was held there for several weeks beyond its intended run. The smaller spaces are three eights each, the longer of the two examples showing how it was hooked up to the signature of the regular advertisement. These are all-type, and are more legible. By comparing the reproductions it can be seen that even in half the space the main title is more easily read in type. There is so much to be said for this picture that the almost entire absence of selling talk in the advance is a waste of space. The advertisements are well set, but they tell nothing more than the price, which is unusual with The Dayton.


AT THE DAYTON
SUNDAY AND ALL WEEK
DOROTHY PHILLIPS IN
"The Heart of Humanity"
The Most Appealing Love Story of the Great War Ever Filmed
Exactly as Presented at the Broadway Theatre in New York
THRILLS — SENSATIONS — PATHOS
COMEDY AND LOVE—MOTHER-LOVE
The Heart of Humanity
The DAYTON
30-Piece Orchestra—Magnificent Effects

A Cross Page Six from The Dayton in which Size is the Chief Publicity Factor.

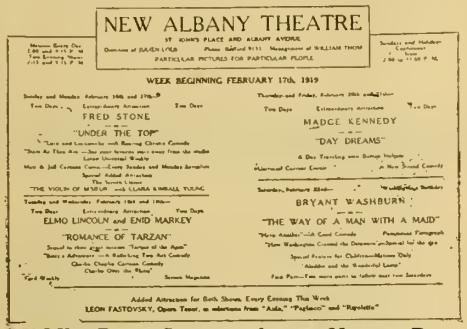

DAYTON
All Next Week
The GREATEST THEME in the WORLD
"The Heart of Humanity"
Exactly as Shown in New York for $1.50 and $2 Admission
DAYTON PRICES
The DAYTON ALL NEXT WEEK Beginning SUNDAY
ONE WHOLE WEEK Beginning Sunday
DOROTHY PHILLIPS
"The Heart of Humanity"
MOTHER LOVE
The DAYTON
"PICTURES THAT EXCEL"

Two Three-Eights Which Are More Legible than the Cross Page Six Shown Above.

A Circus Front from the Holman, Mon treal, So Simple That Anyone Can Copy It.

Uses a Booklet.

The New Albany Theatre, Brooklyn, uses a sixteen-page and cover booklet for its program, employing a ready print which lets in its own trade advertising. We show the centre pages, which are


NEW ALBANY THEATRE

WEEK BEGINNING FEBRUARY 17th, 1919

FRED STONE
"UNDER THE TOP"

MADGE KENNEDY
"DAY DREAMS"

ELMO LINCOLN and ENID MARKEY
"ROMANCE OF TARZAN"

BRYANT WASHBURN
"THE WAY OF A MAN WITH A MAID"

Middle Page Layout for a House Program from the New Albany, Brooklyn.

given over to the program itself. They get a good display with a clear, light type that is more inviting to the eye than the heavy black letter, and get the same relative display because the lines are kept away from the titles. Most of the smaller subjects are also titled and help to draw. The cover is a simple, but very effective design in red and black, largely effective because so little red is used.

Playing "Weeks."

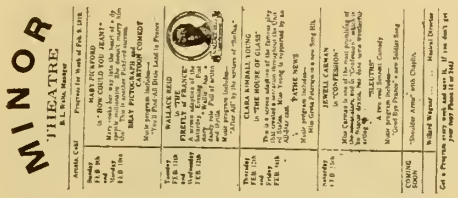
The Winnipeg, Manitoba, theatres seem to have a run on weeks. Lately the Province advertised a Charles Ray week, with Madge Kennedy at the Gaiety. The bill was changed mid-week as shown. The Province got the better marked display

A Three Tens and a Two Tens from Winnipeg, Showing How the Additional Space Provided a Much Better Display.

with a two tens, in which the titles were displayed side by side with equal prominence, but the Gaiety, with two tens, had to tier the advertisement, with the result that the second half of the week was thrown into an obscure position. The Province, too, uses some selling talk, where the other house has room only for a line of comment. One is "A love story as sweet as the days of childhood," and the other, "It's the best comedy-drama in which that adorable young actress has ever appeared." Both lines lack argument. Both houses rather slight their current feature, taking only a small portion of the space. The Province dismisses DuBarry with two twelve point lines. The Gaiety gives an inch and three-quarters. Both are well set, but the larger display is by far the better worth while.

A One-Sheet Program.

The Minor Theatre, Arcata, Cal., sends in its program for comment, adding that it knows the cuts are not well suited to the paper used, but that they are the best to be had. The paper is a rough wood stock, 5 by 12½ inches. It is not a news stock, but a rough finish, which accounts for the cuts not taking well. We think that if we ran a program and could not obtain the right sort of cuts, we would use no cuts at all rather than get a blob of ink instead of a portrait. A second cut prints even worse than this, and is the one apologized for. It does not pay to run a cut that will not show up well. Either get one suited to the stock or leave it off. Only a line cut will print well on this stock, and unless these can be had it would be well to use none. We like the arrangement of the program with its side dated days, but think that setting the descriptive matter in an eight point would work better than

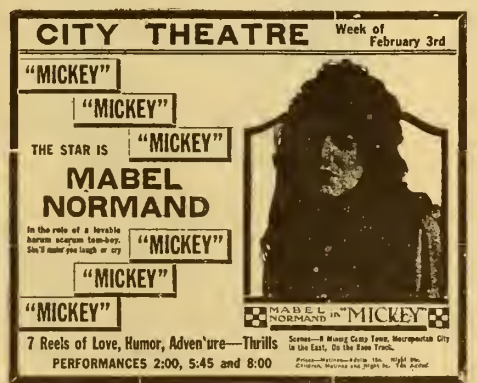

MINOR THEATRE

Program of the Minor, Arcata, Cal.

with the twelve. With no more matter in the form, the eight point could be leaded and would show up better. We would also use an eight point for "Music program includes," holding the title in twelve point as it stands. It is a good idea to play up the song and make this a feature instead of an interruption. More care should be taken with the names. Jewel "Carman" is announced, though most fans will know that it is Carmen and wonder that the management should be so poorly informed. There might be a little more spirit in the announcements. Most of them are a little too placid to arouse any enthusiasm in the mind of the reader who is not a rabid fan. Apart from this the program works very well, but we thing that half the back page could be sold to some local merchant for enough to pay the cost of the double printing if not better, and give half of the blank space for a house talk, making the same stock into a four-page folder at no additional expense. Most merchants will be glad to go into the program, because they know that they will be read, where their own circulars might not gain attention.

Half Tones Again.

Annabel Davidson, of the City, Strand and Rialto theatres, Brockton, Mass., sends in this advertisement, and says that the cut is an example of the cuts supplied by most exchanges. It is, but the point is that what is wanted is not half-



A Four-Sevens in which the Cut Shows Up Badly.

tone, but line cuts. Few of the smaller papers can give good results with even a fifty screen half-tone, and the thing to do is to know what your paper will be able to give from a half-tone and not to use them unless you are reasonably certain of good results. The half-tone is no worse than a news half-tone printed on the reverse of the display, showing that the fault lies with the printing rather than with the half-tone. Most companies try to strike a compromise between the newspaper and the program stock, and suit neither exactly, though the other day we got very good results with a "Mickey" cut on coated paper in a fraternal organ. The question is largely local and depends upon the results the newspaper is able to give. The other big fact is that there should be some line work supplied, as well as half-tones, to completely fill the demand. In the case of "Mickey" this has been done. There are four doubles and six singles in line and benday which will come out even in a poorly printed paper, and one of these should have been supplied. If Miss Davidson will turn to pages 18 and 19 of the press book she will find there just what she should have had. The thing to do is to insist upon the right cuts at the time you make your contract.

A Dayton Double.

Here is a nice display Mark M. Gates, managing director of the Dayton Theatre, Dayton, Ohio, used for "Hoop-la" and the second instalment of the "Cannibals" picture. The first "Cannibals" made a record, he writes, and, to make this one easy,

A Clever Utilization of the Circus Idea for Two Widely Different Pictures.

he had a story of the circus, which gave him the side show exterior with two paintings that really belonged. But nothing is done in the display to emphasize the fact that this is not a repeat of the first picture other than that "another picture" just below the figure of the savage. That this is a second section and not a repeat should have been made more emphatic, otherwise the design is excellent. It is a four sevens, rather full.

Third Street Again.

After a lapse during which nothing appears to have been used the Third Street Theatre, Easton, Pa., is using a Cahill-Igoe ready-print four-pager, with the house work done neatly in green and photo brown, the latter for cuts. This forms a very effective combination if the green is a dark shade.

Making It Stick.

S. C. Hurley, of the Hayden-Gibson Theatre, Campbellton, New Brunswick, sends in a valentine he recently set out. It will not reproduce, but the idea is excellent. The card is white stock, 5½ by 9, with a huge red heart into which is let a half tone of Chaplin about four inches high. On the face of the heart is printed, "Yours for fun, and fun for all." Below is the legend Charlie Chaplin, the comedy valentine of the screen. In the lower right-hand corner, running off the sheet, is the bust of the comedian with, "I'm coming soon in 'Shoulder Arm'." There is no house signature, for valentines are not signed, and the omission of the house name will help greatly to create the desired effect. Mr. Hurley sends in some other pieces—mostly rather old—which show that he believes in **mak-**

ing his stuff stick around. One example is shown here dated last May. The program for a single week runs in one column, with calendars for May and June in the other. Those boxed days are calendar logotypes, cast on a slug. They

A Weekly Program with a Two Months' Calendar to Assure Its Being Hung Up.

are to be found in most printing offices or can be bought cheaply, being supplied with logos for the days of the week and month and sufficient numerals to set a month. It makes a neat dating. The same logos are used in another program, which carries alongside a method for calculating interest. Other folders give space for shopping memorandum, with a suggestion of the daily matinees to help out. Always there is the effort to make the program hang around and keep on working. It is not something to be glanced at and thrown down, and some of that matter will cause the cards to be held (still an advertisement for the theatre) long after the week has passed. It is work well done throughout, but the valentine is, we think, the best bet.

For British Film.

These two displays from the Allen Theatre, Toronto, serve chiefly to advertise a British-made film, "Kiddies in the Ruins," for which Jule and J. J. Allen are Canadian handlers. One is three tens and the other four nines, the additional six inches for the latter making a big difference in the value of the display. The film is made by the makers of the British

A Three-Tens and a Four-Nines for a British-Made Subject.

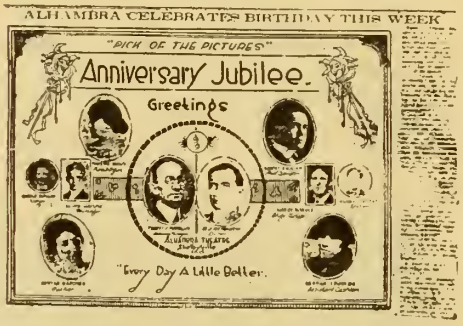
production of "The Better 'Ole," and the smaller advertisement starts off with, "Everybody's anxious to see the successor to 'The Better 'Ole'." We think that this coupling is bad. A story dealing with the desolated children in France has nothing in common with the comedy, and cannot in any sense by a successor. The compositor made a very poor job of the larger space. He has eight solid lines of bold, all capitals, 6½ inches long. Few will stop to read so forbidding a bank. The space is largely thrown away. The line is over-long for upper and lower case, let alone all caps. The best thing in the space is the tab on the house signature. One side reads, "Music you love," and the other, "Pictures you remember"—two very good slogans when taken in conjunction.

A Good Novelty.

Paramount has issued a decidedly attractive novelty for "False Faces" in the form of postcards in colors, which serve as masks. The picture side is printed up with half-masks, with punched eye holes and die-cut noses which can be pushed out with the finger, so that the card may be slipped upon the nose. The address side is printed as a mailing card, with an advertisement for the play and a place for the house advertisement. The stunt is simple, but it will widely advertise the film if the cards come into the children's hands.

Just Right.

The Alhambra Theatre, Shelbyville, Ind., which is a part of a chain of five houses, had an anniversary the other day, and handled it as though it were an event. The cut shows a six nines on the front



A Front Page Six-Nines Announcing an Anniversary at Shelbyville, Ind.

page of the local paper, with pictures of the house staff and a reader at the side. From its placement it is difficult for the lay reader to tell whether it was a paid advertisement or a tribute to the house. In addition, the program is a four-pager, with a Hennegan colored cover. The same cut is used for the double middle page, with some cracking good nouse talk on the first page and a program on the fourth, but this, from the back page, is best of all. It is cordial and sincere:

"Come on Over to Our House."

Father invites his business associates to his house to dine:
Mother invites her sewing circle to "my house" to tea;
Little Bobbie tells his boy chums to come over to "my house" and play:
Sister Louise invites her gentleman friend down to "my house to spend the evening."
THIS FRIENDLY THEATRE WELCOMES YOU!

It is this we would like to have you feel about this Theatre—"Your Theatre," if you please.

To make a theatre the best, both orgination and patron must grow to a friendly itimacy, which permits of a free discussion of your amusement likes and dislikes, both in the theatre and in the printed advertisement.

It is our aim and desire to make this such a home-like theatre that every one who enters its doors will feel that it belongs to them in some sense.

Our programs are chosen with but one idea—Calculated to please and increase our ever widening circle of patrons and friends.

LET'S ALL GO!

Coming Attractions.

The Alhambra Offers More.
HER MISTAKE—Evelyn Nesbit Thaw.
GODDESS OF LOST LAKE—Louis Glaum.
HOOP-LA—Billy Rhodes
TWO-GUN BETTY—Bessie Barriscale.
LION AND THE MOUSE—Alice Joyce.

There are two good slogans used, one on the first and the other on the fourth page. One reads, "Our creed: Courtesy, Cheerfulness, Cleanliness," and the other, "Our hobby: Winning new friendships—holding old ones." Both are good pick-ups. The whole spirit of the anniversary stuff is that of rejoicing and hopefulness, and it will do a lot toward cementing friendships.

From Maine.

Maine managers do not seem to be very energetic, and to get material from them is out of the ordinary, but the Star, Westbrook, sends in a nice valentine program for that day, and does it better than usual, at that. It is a four-page folder, 4 by 6, buff stock printed in red and black, and for that day only. They did not merely print up a red heart on the regular program, but got out a special issue. There is a large heart with "Valentine Greetings," the date and house signature on the front, the two inside pages carry the drama and comedy announcements with "A joyous program for a joyous occasion. See it today" on the back. This is sound work, good work, and we think it paid. The regular house program is very like that of the Fifty-sixth street, Philadelphia, printed in a recent issue, but it is set more solidly, yet neatly. For neatness it compares with the Theatre Louisiana, Baton Rouge, which has long stood as the standard of neatness for small type work. It bears the imprint of H. S. Cobb, a local printer, and "printer" means just that in his case. He is a real printer and knows type values as well as a showman. It may not be the best program in the state of Maine, but it is the best planned and printed program we have ever seen come from there. There is nothing fantastic about it, but it is sound work both for composition and press work, and we congratulate the Star management upon having such good work available. But the management is "there" too, for the copy is as good as the printing.

Cost and Effect.

If you pay two dollars for a throw-away and get a poor job, you are apt to lose your two dollars. If you pay four and get something presentable, you may bring in ten dollars' worth of business. It pay to do it well.

Play Stunts.

Compared with three or four years ago there are few good stunts being brought out. Managers seem to be losing their intimate touch with their patrons. What has become of all the birthday book ideas, the anniversary souvenirs and all that sort of thing? They are never reported. Are they still being used? They are still good.

Picture Theatre Advertising

By EPES WINTHROP SARGENT

Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throw-aways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD
516 Fifth Ave., New York
Schiller Building, Chicago, Ill.

Projection Department

Conducted by F. H. RICHARDSON

Important Notice.

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Shutter Position.

W. J. Neff, Reno, Nevada, says:

"Have been following the optical dope closely ever since it started and am glad we now have a lens chart in such simple form as the one published in Dec. 28 issue. As soon as it arrived I got busy. Here is what I now have: 50 amperes D. C., 6.5 and 7.6 condenser lenses spaced 1-16 inch apart. Centre of condenser to aperture 16⅞". 3.75" E. F. Gundlach-Manhattan lenses working at 3 1-32" B. F. Am using regular Power's shutters set as close to lens as it will go, but it still is ¾" ahead of aerial image. Have been able to trim ¼" off main blade. Question now is, if I can get it back to aerial image will saving warrant the change. Table calls for 6.5" from aperture to shutter position, and 7.25 is least can get with this shutter; also aerial image is approximately size of aperture, instead of .7x.55", with shutter in present position and slide carrier not in place. Have two Power's 6As, working at pretty steep pitch (two balconies) with a 16 feet picture at 70 feet. Have been reading the department ever since I started in the business of projection in 1912, and today, Brother Richardson, one can surely see the great improvement your propaganda has worked. My best wishes for your still greater success."

Any improvement is good, and worth perhaps as small a sum as this one would cost. Every bit of light you gain by trimming off the shutter blades is a gain coming many times a second; also you would get a still better balanced shutter. Why not make yourself a shutter to try. Make a wooden hub, using some light weight wood, such as basswood, and blades from stiff cardboard such as business cards are printed on. Such a shutter will last a long time. The size of the aerial image would be slightly greater with the slide carrier removed, but I think you will find by holding a sheet of black paper at the correct shutter position the size will be not far from that given in the table. Three quarters of an inch ahead the ray would be larger, of course. Brother Neff is a member of local union 363, Reno. Wish we had more like him.

Good!

Tom C. Smith, Hamilton, Ontario, orders question booklets and says:

CARBON STUBS WANTED.

Some weeks ago we asked for carbon stubs, both A. C. and D. C., from projectionists using amperage in excess of 60 and up to 100.

The response has not been at all satisfactory. These stubs, which need not be more than an inch long (it is the crater I want), are to be used in extending the lens table from 60 to 100 amperes. Only upper stubs are wanted, and it is imperative that the exact amperage be given.

Surely you can help to that extent. Don't think the "other fellow" will send stubs. DO IT YOURSELF, because there is no danger of having too many. The more the better. Get busy.

"Am enclosing sample of leader I have been using for the past two months. I insert it at the last, after all the names of the others who have had a finger in the pie have appeared. Can you tell me the name of best book on optical work for the projectionist? I want to thank you for the knowledge I have gained from the handbook and from the department."

The leader is something that I certainly approve. The audience is surely very

much more interested in who is rendering the play on the screen than who photographed it. As a matter of fact the average theatregoer is merely bored by the long string of names of director, cameraman, artists and near artists. But the projectionist is right there in the theatre with them. He is a fellow townsman, and many would really like to know his name, I would even suggest to the I. A. that the union slide is issued with a clear space, in which the man to whom the slide is issued could insert his name in some prescribed way. As to the book, well, that depends on what you want. There is no book of which I know dealing directly with projection optics, except my own handbook and "Optic Projection," by Simon Henry and Henry Phelps Gage. The latter is $3.00 from Comstock Publishing Co., Ithica, New York. It contains a great deal of valuable data, and is well worth its price to the projectionist, though much of it will have slight value to him.

Hebrews 11th Chapter, 4th Verse.

For title to this article I would respectfully refer readers to last line of above verse. And who do you think is here now? Why, W. S. James, the bold buckoo who started all the light ray mess that has kept us all jumping sidewise for years. He is in Detroit now, and resurrects himself, at least, long enough to inquire:

"Concerning a remark you made with regard to high amperage, I ask the following, the same being prompted by the amount of current used in search lights: As the size of the crater image (D' of the elyconjugate) is always at least approximately the same size, and the crater larger in proportion to the increase of amperage, and the volatization temperture of carbon the same for carbons of same quality, and the luminosity the same per square mm, why is it that the lesser the magnification the greater the light at the aperture does not hold good? In other words, were we to disregard the condenser action, and had a crater the same size as the aperture, then the illumination at the aperture should be the same as the crater, less the loss of the condenser system. Can you show that the condenser system loss curve is as great as the curve of the increased crater size?"

I am not quite sure that I grasp brother James' meaning, but as I understand it he asks why screen illumination does not increase in proportion to increase of amperage. This is a question the answer to which this department has been seeking for some time. It involves many things. In the first place if we accept the theory that back testing shows the available area of crater for use, then the increase of amperage would make no difference at all, unless crater position be changed. But it does not work that way. Then, too, there are those, Lester Bowen among them, who claim that the temperture of the crater may be pushed above normal volatization temperture by high amperage, through a process of "speeding up" in volatization. With this I neither agree or disagree, but do think that the temperture may be raised by reason of the greater mass of incandescent carbon, which naturally acts to remove the surface further from the cooler carbon beneath. But in practice there is another and more serious equation encountered, viz: as amperage in raised the condenser is, if lens system is handled correctly, advanced toward the aperture, which makes for large light loss, if the projection lens diameter is not increased, provided it be not already large enough to accommodate the increased ray diameter. I shall presently present incontrovertible facts on this phase of the matter which will make you who have been sneering at "Richardson's diverging ray" look like twenty-six cents with several punctures.

Answering your last question concretely, the condenser loss is not a fixed quantity. It depends upon (A) percentage of reflection, which, in turn, varies with

distance of crater from lens, size of crater, dirt on lens, and polish of surfaces. (B) Thickness of lenses. (C) Distance they are spaced apart, increased spacing making for increased loss very rapidly. (D) Clearness of glass. Your proposition that the spot is always approximately the same size, whereas the crater increases with amperage, raises a point I had not considered, because it is a fact that even with back testing as a basis of crater area used, it seems to me that under those conditions a greater crater area would be represented by the aperture, since the magnification would be less. But then comes in the matter of added loss entailed in securing the smaller magnification and—Well, if any of you chaps can do anything with the matter, go to it. Glad to have our old friend back anyhow.

Projectionists of Alberta Awakened.

Howard Douglas, chief censor Province of Alberta, in course of a personal letter says:

"I have reason to believe you will receive many orders for the handbook within the next few weeks. The propaganda started by this office has awakened the majority of the projectionists in Alberta to the necessity of a deeper knowledge of projection, with result that they are inquiring where the best instruction can be obtained."

We feel highly complimented by the implied meaning of the chief censor, that he is giving the handbook as one of the chief sources of knowledge. We personally believe that the handbook and the Hawkins Electrical Guides should form the base of every projectionist's library. These are the very first works he should secure, and believe me, they will keep him busy for quite some considerable time. These books, supplemented by a study of matters constantly coming up in the projection department, will give the average projectionist absolutely all he can do for a long, long time. I firmly believe the study of these books alone is very much better for the average man than to try to spread his study over more. It is all, or very nearly all, contained in the books named, and in mighty good form too.

Likes the Handbook.

Henry Sorensen, Mechanic, with the Southern Theatre Equipment Company, Dallas, Texas, says:

"Inclosed find price of question booklets. Read your handbook very often and if the questions are as good for the money as the book they certainly are worth what you ask for them. Have sold many of your handbooks and must say they will in some way help the very best of crank-twisters, operators and projectionists included."

Glad you like the handbook, friend Sorensen. The questions are intended as a guide to study—to point out those things the projectionist ought to know, and must know in order to be thoroughly competent.

Strain on the Union.

Recently the projection department of a Canadian trade paper, in speaking of the comparatively low standard of knowledge of his profession possessed by the average projectionist said: "Let us get down to some self dependence (meaning some real knowledge of technical matters as applied to projection. Ed.) and relieve the strain we constantly put upon the union."

Now this is more than usually well put. It is precisely what I have been telling you for years, put in most excellent form. Lack of knowledge does put a strain on your union. It forces the union to carry the whole burden of advancement. It places the union in the position of saying to the exhibitor, "We demand a raise in pay, but we cannot supply thorough competency. Our men lack knowledge, but want more pay. They demand that you do your duty and pay them well, but refuse to do their duty and improve their knowledge so as to supply more efficient service in return for the higher pay."

That is what it really amounts to, is it not? It really is "putting a strain on the union," is it not? My colleague of the Canadian paper has put the thing very well indeed.

Incompetent License Laws.

The editor is in receipt of a communication under the seal of Local Union No. 306 (New York Projectionists) containing draft of a license law which has been presented to the New York City Board of Aldermen for adoption. The proposed law has, we are informed, the opposition of Commissioner Nicholas J. Hayes, who has disapproved it. The writer of the letter says: "Harold Williams and myself have succeeded in having the Committee of General Welfare of the Board of Aldermen, to which the ordinance was referred, bring in a report that the ordinance should be adopted by the City of New York, but Commissioner Hayes seems to be obstinate in the matter. Brother Richardson, I am appealing to on behalf of the members of this organization to do all that you possibly can to help us get this ordinance passed by the Board of Aldermen."

We are sorry gentlemen, but are compelled to decline to support this matter. On the contrary we shall oppose it. The proposed license is incompetent. All that can be said for it is that it is perhaps some improvement on the utterly foolish law we now have. Commissioner Hayes is quite right in opposing it, though I very much doubt he would not even more strongly oppose the law this department would propose. The Commissioner is, so far as I am able to find out, opposed to any competent examination. In this he is perfectly honest. He just simply does not understand the urgent necessity for shutting out the incompetents. The writer firmly believes he could appear before the Commissioner and convince him of the necessity for a really competent ordinance. He believes that he could even more readily convince the Board of Aldermen of the vital necessity for such an ordinance, provided he be allowed to address that body. But most certainly he could not give support to the law now proposed.

Here are some of our objections to the proposed law, as drafted: (a) The word "operator" is retained, which is a deliberate slap in the face of the Society of Motion Picture Engineers, of which we are a member. In this the proposed law is not in keeping with up-to-date practice, and we want no laws which are out-of-date to start with. (b) The proposed law falls, utterly, to outline the subjects upon which the candidate shall be examined, which enables the examiners to omit that hugely important subject, "Optics of the Projector," as well as other important subjects, entirely, and makes it quite possible for the examining board to give any sort of examination it may see fit, without regard to the subject heads contained in the profession of projection. (c) The proposed law (Paragraph 3, Section 43) reads: "The Commissioner shall makes rules and regulations governing the examination of applicants and the issuance of licenses and certificates; provided each applicant shall be given a practical examination, under the direction of the Commissioner (?) and an Examining Board which shall consist of two employees of the Electrical Bureau, and a moving picture machine operator who has not less than five years' experience as an operator; the last-named shall serve without compensation."

Um. I can take you into projection rooms in this great city where LICENSED "operators" are working who are utterly, absolutely and entirely ignorant of even the most fundamental knowledge of their profession. They would be no more competent to conduct an examination than we would be to examine a candidate for the professorship of dead languages in Yale College. They are a disgrace to the profession, and it is nothing short of a crime that they hold licenses from the City of New York, declaring them competent projectionists. Yet under this proposed law one of these men could be appointed examiner, and with a commissioner who is opposed, and who might desire to make the law he objects to ridiculous, one of these very men might be appointed.

This department is opposed to the enactment of any more half-baked license laws in this or any other city. It has itself forced the adoption of a rule by the New York City Department, requiring an examination in optics of the projector, though that has, we believe, of late been dropped, as it could be, being merely a rule approved by a commissioner not now in office, instead of a part of the law. We had taken some steps to stir things up down at the Commissioner's office, when we were obliged to go to the hospital, and the thing was perforce dropped. We were not consulted in the drafting of this ordinance, therefore, certianly cannot be expected to support it when we firmly believe it to be entirely incompetent, and in some respects decidedly objectionable.

What we would respectfully suggest is this: First, that leave be asked of the Board of Aldermen to withdraw the proposed law and submit an amended draft. Second, that a committee consisting of the Committee of 306, now in charge of the matter, Will C. Smith of the Powers Company, Edwin S. Porter of the Precision Machine Company, a representative of the Commissioner of Water Supply, Gas and Electricity, and the editor of this department be formed to draft an ordinance to be presented as a substitute for the present one.

With such a committee we believe we can present to the Board of Aldermen an ordinance which will be a real ordinance, and will have the united support of us all. Having done so it might be well to put forth an effort to enlist the sympathy of the daily papers for this proposed ordinance, and we have no doubt but that such sympathy could be enlisted.

I am sorry, gentlemen, to have to reply to your request for help thus, but it is no one's fault but your own. This department would not support a thing which it believed to be wrong, even though it came from the editor's own father. We are only sorry the local did not present this proposed law to us while it was in the forming, so that our objections thereto could have been submitted and considered.

Not Self Satisfied.

R. I. McClain, Johnstown, Pennsylvania, orders a handbook and says:

"Am starting in on my eleventh year as a crank-twister, and often wonder if I will ever be an A 1 honest to Gawd projectionist. Seriously, friend Richardson, I don't think I have finished a show in the last ten years that I was perfectly satisfied with. As to repairing and a knowledge of the mechanical end of the work (machine operating. Ed.) I can hold up my end with the best, but it is the artistic possibilities (projectionist. Ed.) which seem to be always just a little beyond reach. However, I will keep on plugging, and have several suggestions to submit later on, when I have a chance to make some pictures."

Neighbor McClain you will, or should succeed. Your suggestions will be welcome. Shoot 'em along. I say you should succeed because you are not one of those self-satisfied, cheerful idiots, who imagine there is nothing further to learn. The woods is full of that sort of critter. He can see nothing in his profession beyond the meager store of knowledge he already has, rather accidentally, accummulated. He sneers at "artistic projectlon" and turns up his nose at suggestlons for improvement. The slght of a textbook on

projection almost gives him hydrophobia and the projection department is to him an abomination. His one-idea brain is centered on pay day, and how little he can do in return for the union scale and get away with it. As to anything above the union scale being obtained through sheer ability, why, to him it just simply could not be. He is self satisfied, hence does not progress. But the man who is not self satisfied—who can see faults in his own work, who realizes the fact that there is room for improvement and is not too lazy or indifferent to make the necessary effort to improve, will surely forge ahead, provided he hides not his light under a bushel. He must not "brag" BUT, without doing that he can quietly show to the manager or the exhibitor those things wherein his knowledge has worked improvement, and in due course this will be an effective argument for something more than the union scale. And the argument will succeed unless you are unfortunate enough to work for one of these one-idea managers. But even then there is vast satisfaction in the knowledge that one knows his business and is a projectionist, in all that term implies; also there are other employers and better jobs which may be had if one can prove himself extra competent. You are on the right track, brother. Stick to it and success will come.

Damaged Film.

The Visual Instruction Service of the Iowa State College submits samples of film and asks what is wrong. The film is faded badly in a wide section through its centre—in fact through all its width except an irregular strip on either side, which varies in width.

It is difficult to correctly diagnose the difficulty, but it is one of two things, either smearing with oil of such nature that it has set up chemical action, or, (B) improper washing after development. I incline to the first assumption, because the spotted effect of the fading and the fact that it has not taken place the full width of the film, but only on that area subject to highest degree of heat from the light ray. If the film has at no time been smeared with oil for a considerable time, then the trouble is to be found in cause B. That is, I think, certain.

An Open Letter to Hugo Riesenfeld.

Dear Mr. Riesenfeld: You now occupy the position of Managing Director of two of the foremost photoplay theatres of this country. In fact, I might not perhaps exaggerate by saying the foremost theatres of the world. These theatres, the Rivoli and Rialto, occupy their exalted position purely by reason of merit. They have been leaders in many innovations, and in excellence of artistic beauty of decoration, splendid lighting effects and excellence of both motion picture and musical program they certainly are unexcelled.

And now, my dear Mr. Riesenfeld, I would like, in all friendliness, to ask you a question. I prefer to ask it publicly because of the fact that a very large percentage of theatre managers offend (if I may use the term) in the same way you are offending, and the question to you, the Managing Director of the Rivoli and Rialto, will serve as a question to them as well. I ask this question, believing it to be a right and proper one, also because the Moving Picture World has had very much to do with spreading the fame of the two theatres named, and has repeatedly held them up as an example for others to follow.

In looking over your program for the Rivoli and Rialto I notice that, while the name of your orchestra leaders still appear thereon, you have eliminated that of your projectionists, only one of whom was, by the way, ever named. And now for my question:

Do you, Mr. Riesenfeld, really consider this as being good practice? True, there is more than one projectionist in these theatres, but also there are two orchestra leaders, or directors, each of whom is named, and the names of even four projectionists would not take up much room. Do you not think the public is as much entitled to know who renders the picture on the screen as it is in who leads the rendition of the music. Don't you think the public is just as deeply interested in knowing who renders a one-hundred-thousand-dollar production on the screen as it is in who directed the production, who photographed it and who controls the music which accompanies it?

But there is a deep-rooted reason why I ask this question. Recently in conversation with a projectionist in a very high-class theatre—no matter where—I took him to task because he did not remain constantly at the port, watching his screen and changing the tempo of projection to bring out all the beauty of each scene. And here was his answer:

"Mr. Richardson, I freely grant that your criticism is just; that I should do that very thing, that such work as that requires intense application. It is very wearing. It is like all other high-class work—exacting—and, with all due respect to you, Mr. Richardson, the management does not pay for that kind of service; also, it gives us no encouragement whatever to excel. Our salary is the union scale for this class of house, which is NOT based on high-class service, but on what an organization can get for all its members alike. Second, we get absolutely no recognition before the public, hence are unable to build up a reputation for high-class work. The name of the director, the actors and the photographer, all of whose efforts depend, in the end, upon the excellence of our work, are duly displayed on the screen. Even the ushers' photographs appear there for an instant. The public is carefully informed as to who the orchestra leader is, but we, who are directly responsible for the excellence of at least two-thirds of the show, remain absolutely unknown to our audiences. At Christmas time we are handed a bit of money—**exactly the same amount as the ushers get.**

"Mr. Richardson, I am disgusted and discouraged. I intend to quit the profession, as soon as I can locate myself in some other where effort to excel will be appreciated and where I will not be placed on the level with the ushers and scrub women."

And Mr. Riesenfeld, I had little to say in reply, for the man was absolutely RIGHT. Please understand, I am NOT intending to criticize. I am calling your attention, and the attention of other theatre managers and exhibitors to a thing which operates to the decided lowering of the screen result all over the country. Most men will work very hard to excel if they feel their efforts are appreciated. The projectionist stands next in importance to the manager himself in the scheme of affairs in a motion picture theatre. Failure to give him proper recognition is a tremendously costly thing to the motion picture industry. Many managers have awakened to that fact, and are now doing the right thing, but, doubtless through not having given the matter that deep thought it deserves, others are not.

In closing, allow me to again say this mater is taken up in the most friendly spirit. I am asking from you and from other theatre managers nothing but plain, simple justice for the projectionist. I am asking it for the reason that its granting will react to the immense benefit of the industry and to the benefit of the screen result in the individual theatre as well.

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Boylan Even Tension Reel.

R. J. Dwyer, Koch, Missouri, sends in page from "Popular Mechanics" containing picture and brief description of change-over signal device for motion picture projectors. He asks:

"By the way, whatever happened to the "Boylan Even Tension Reel," which you at one time recommended. Some months back you said there would be forthcoming, from the company supposed to manufacture them, an announcement, but thus far we have failed to see it. Have they decided not to place the reel on the market?"

You are at liberty to search me, friend Dwyer. The reel in question was sponsored by one George R. Collins, Salisbury, North Carolina, who informed us a company was preparing to place the reel on the market at once, and that an announcement would be forthcoming soon. That was, if I mistake not, sometime in 1917. What happened I do not know. Maybe it was the war. I am today writing Mr. Collins in an endeavor to find out. If any information is obtained it will be published. As to the change—over signal, it was described in this department long, long ago. It is old tin-foil contact scheme, which never gained favor with projectionists.

Society Motion Picture Engineers' Meeting.

The Society of Motion Picture Engineers will hold its spring meeting at the Adelphia Hotel, Philadelphia, Pa., April 14, 15 and 16. We are promised a most interesting program of papers. The meeting has been lengthened to three days because of late, two days have not been sufficient to transact the business of the society. Will C. Smith and J. C. Moulton are the committee on arrangements. The papers committee consists of R. P. Burrows, John Allison and Max Mayer. We don't envy them their job. The membership committee, headed by A. C. Roebuck, is doing good work. H. A. Campe, Pittsburgh, Pa., is president of the society.

Argus Has New York Office.

The Argus Lamp and Appliance Company, Cleveland, Ohio, has established a branch office in New York City, which same will be in charge of W. C. Wing. Mr. Wing has been decorated with the title "District Manager." The office will be at 45 West 34th street. It will handle a full line of Argus specialties, including the DeVry portable projectors. Welcome to our city.

Addresses Wanted.

This department has occasional inquiries for addresses of dealers in motion picture supplies in various cities or parts of the country. For instance, just now a large manufacturer asks addresses of all reliable dealers on the Pacific Coast.

My records in this are a bit out of date. Will dealers kindly send me a letterhead, so that I may get an up-to-date list of addresses?

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MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"Alias Mike Moran."

Released by Famous Players-Lasky—Five Reels.
Prepared by Filmusic Studios.

Love Theme—Extase (Moderato), Canne.
1—At screening. 1:06. Caressing Butterfly (Allegretto), Barthelemy.
2—T. Michael J. Moran. 1:17. Hurry No. 1 (Allegro). Langey.
3—D. Crowd dispersing. 2:13. Military March (On flash to soldiers ff—then dim. to pp).
4—T. Isn't it easy. 2:02. Gondolera Op. 41 (Allegretto), Moszkowski.
5—T. Where for the. 2:57. Love Theme (Moderato).
6—D. Elaine entering house. :56. Gondolera. Op 41, Moszkowski.
7—T. But in the far. 1:35. Peacefulness (Andante), Borch.
8—T. But Larry has. 3:55. A Dutch Windmill (Allegretto), Zamecsznik.
9—T. "We're tryin' to." 1:34. Canzonetta (Allegretto), Hollander.
10—T. In the neighborhood. 2:10. Hurry No. 4 (Allegro) Lake (Play to action).
11—D. Reid helping Mike from under hedge. 1:55. A Legend from Provence—From Suite from the South (Allegretto), Nicode.
12—T. And all this day. 4:52. Serenade Op. 16, No. 3 (Andante con moto), Rubinstein.
13—T. And in due time. 3:25. Admiration (Moderato), Jackson.
14—It's going to be hard. 1:22. Love Theme.
15—Flash to Mike in bedroom. 2:56. Canzonetta Op. 35, No. 3 (Allegretto), Godard.
16—T. In the morning. 3:49. Legend of a Rose (Moderato), Reynard.
17—T. Enlisted in the. 1:16. Morris Dance (Allegro Moderato) Noble (Note whistle).
18—D. Reid enters his room. 2:50. Dramatic Andante No. 32—Berg series.
19—T. The substitute in. 2:30. Agitato No. 2—Andino.
20—T. Still building the. 3:13. Agitato No. 6—Berg series (Play to action. After fight dim. pp).
21—T. In the recreation. 1:28. Tulips (Allegretto), Miles.
22—D. Insert—Newspaper. 2:13. Andante Doloroso No. 51—Berg series.
23—T. All because he. 2:43. Meditation (Andante), Drumm.
24—T. Repelling an enemy. 1:43. Battle of Ypres (Allegro), Borch.
25—T. The awakening. 2:33. Adieu (Andante), Karganoff.
26—T. "Larry!" 3:41. Love Theme—to end.

"The Girl Problem."

Released by Vitagraph Company—Five Reels.
Prepared by S. M. Berg.

Theme—Capricious Annette—Borch.
1—At Screening. 3:00.
2—T. Ernest Sanford. 3.00. Gavotte (From Garden Suite), Luz.
3—T. Helen Reeves who is engaged. 2:30. Nocturne (From Garden Suite), Luz.
4—T. Helen had promised. 2:15. Theme.
5—T. Ernest at times has. 1:30. Babillage (Intermezzo Allegretto), Castillo.
6—T. The Wentworth ball. 4:15. Norma (Waltz), Luz.
7—T. She is one of my models. 1:30. Theme.
8—T. Ernest had claimed this girl. (Door bell.) 2:00. Cupid's Frolic (Allegretto Intermezzo), Miles.
9—T. "Well, what else could Erminie." 3:00. Marionette (Allegretto Moderato), Arndt.
10—T. Any moment Erminie. 2:30. Dainty Daffodils (Gavotte Moderato), Miles.
11—T. But dusting is not (electric door bell). 2:00. Theme.
12—T. "It is Miss Reeves." 4:30. Prudence (Entr'acte Noveiette), Luz.
13—T. "You faker, no wonder." 3:30. Valse Divine (Valse moderato), Rosey.
14—T. And at night it's Mr. Garland. 1:15. (Series of popular airs.) (Piano only according to action.)
15—T. A surprise makes Helen. 1:15. Heavy Dramatic Pathetic No. 1 (No. 10 Photoplay edition), Luz.
16—D. When Garland leaves. 1:00. Theme.
17—T. "Golf, good!" 2:15. Hunkatin (Half tone One-Step), Levy.
18—T. With the month drawing to a. 1:30. Theme.
19—T. "What we must think of." 2:45. Light Dramatic Agitato (No. 14 Photoplay edition), Luz.
20—T. When night comes. 3:15. Constance (Moderato Romance), Golden.
21—T. "You shan't leave me." 2:30. At Twilight (Moderato Romance), Golden.
22—T. "But Ernest had forgotten." 3:00. Dramatic Agitato No. 43, Borch.
23—D. When Erminie descends the stairs (Telephone bell). 1:15. Theme (to end).

"The Turn in the Road."

Released by Exhibitors-Mutual.
Prepared by Joseph O'Sullivan.

1—At screening. 1:30. Sunrise on the Mountain (Adagio), Borch.
2—T. Hamilton Perry. 3:30. Romance "Manfred" (Andante Sostenuto), Reinecke.
3—T. The Rev. Matthew Barker. 2:30. Prelude "Manfred" (Lento Serioso), Reinecke.
4—T. Evelyn, the pastor's younger. 3:00. Caressing Butterfly (Andantino Grazioso), Barthelmy.
5—T. Sunday morning in Perryville. 1:45. Largo (cue for church bell), Handel.
6—T. Everybody in Perryville. :45. Dramatic Andante No. 24 (Moderato), Borch.
7—T. Sunday afternoon at Rev. Barker's. 3:30. Spring Song.
8—T. Then the day when love. 2:15. Evening Star "Tannhauser," Wagner.
9—T. And after a year in Paradise. 3:00. Prelude Op. 28 No. 15 (Sostenuto), Chopin.
10—T. Then a night when even. 3:15. One Who Has Yearn'd Alone (Andante Moderato-Pathetic-Dramatic), Tschaikowsky.
11—T. The valley of the shadow. 2:00. Asa's Death, "Peer Gynt" (Andante Doloroso), Grieg.
12—D. Paul and Rev. Barker. 2:15. Prelude (start at agitato movement), Rachmaninoff.
13—T. Shocked by his daughter's death. :45. Elegie (Adagio only—18 bars), Lubomirsky.
14—T. After wandering for six years. 1:30. Popular cafe song (cue for jazz band).
15—T. When her father lost his church. 1:45. Serenade (Allegretto), Kautzenbach.
16—T. A little ray of light. 1:15. Gavotte, "Mignon" (Allegretto), Thomas.
17—T. June is dicsharged. 1:15. Berceuse (Lento), Karganoff.
18—D. Paul getting on train. :15. (Train effects only).
19—T. The road turns home. 2:45. Shepherd's Dance, "Henry VIII" (Allegretto-Pastorale), German.
20—D. Crowd of strike agitators. 1:00. Prelude, "Carmen" (Andante agitato), Bizet.
21—T. Orphaned pals. 4:30. Birds and Butterflies (Allegretto), Vely.
22—T. With the night comes. 1:15. (Storm effects) Oh, Gentle Presence (Christian Science Hymn), (Organ only).
23—D. Close-up, Perry in chair. :45. (Storm effects crescendo), Intermezzo, "Jorsaifar" (Andante Agitato), Grieg.
24—D. Struggle. 1:45. Agitato No. 49 (Con Fuoco), Shepherd.
25—T. "Now, fellows, as soon as." :45. Prelude, "Carmen" (Andante Molto Agitato), Bizet.
26—T. "I thought you were all alone." 4:30. Berceuse (Lento), Karganoff.
27—T. With the sunlit morn. 3:30. Shepherd's Pipe (Allegretto Moderato), Grieg.
28—T. "What you been searching for." 3:15. "Shepherd, Show Me How to Go," "O'er Waiting Harp Strings" (Science hymns), (Organ only).
29—D. When Paul recognizes June. 1:15. Berceuse (Lento), Karganoff.

"The Blind Man's Eyes."

Released by Metro Pictures Corporation.
Prepared by S. M. Berg.

Theme for Hugh Overton, "Mysterious Nights" (Valse Dramatic), Berg.
1—D. Opening (Train effects). 2:15. Dramatic Reproach (Andantino Expressivo), Berge.
2—T. Let us turn back the dial. 1:45. Dramatic Recitative, Levy.
3—T. "You didn't come here to." 1:45. Agitato No. 37, Andino.
4—D. As scene fades to court. 3:00. Dramatic Tension, Levy.
5—T. "Guilty of murder in." 3:45. Bleeding Hearts (Andantino Sentimento), Levy.
6—T. The night Hugh Overton. :45. Misterioso Dramatico No. 22, Borch.
7—T. "When do we reach Chicago?" 2:30. Birds and Butterflies (Capricioso Intermezzo), Vely.
8—D. When Overton picks up flower. 1:30. Theme.
9—T. In the suburbs of. 3:15. Sinister Theme, Vely.
10—T. Between Midnight and dawn. (Train effects). :45. Gruesome Misterioso No. 31), Borch.
11—T. Morning. 3:00. Theme.
12—D. When Overton sees hand. 3:15. Vivo Finale (From Symphonette Suite), Berge.
13—T. "He came into the wash room." 4:00. Heavy Mysterioso segue to Agitato Mysterioso (No. 10 A. B. C. Dramatic series).
14—T. "You want to take me." 3:00. Plaintive (No. 10 A. B. C. Dramatic series).
15—T. The morning of the first day. 4:00. Theme.
16—T. "Hugh." 3:15. Tragic Theme, Vely.
17—T. The following morning. 1:45. Theme.
18—D. When automobile approaches. 2:45. Agitato No. 49, Shepherd.
10—T. "Oh, I guess I am foolishly." 3:45. Dramatic Suspense, Winkler.
20—T. Evening the Test of Faith. 2:00. Theme (Piano only according to action).
21—D. Clock face 8:55. 2:45. Adagio Cantabile (Excerpts from Beethoven's Sonata Pathetic), Berge.
22—T. "I tell you I must have them." 1:30. Dramatic Narrative, Pement.
23—T. In the stillness between midnight. 1:00. Misterioso No. 29, Andino.
24—T. "Latrone." (Shots). 3:15. Agitato No. 69, Minot.
25—T. "See if you can find any." 2:00. Dramatic Finale (Agitato Appassionato), Smith.
26—T. "Bartley, take charge of." 1:15. (Telephone bell), Theme (to end).

"Toton."

Released by Triangle Distributing Corporation.
Prepared by M. Winkler.

Theme—Bleeding Hearts (Andantino Sentimento), Levy.
1—T. Innocence and beauty. 2:05. Impish Elves (Winsome Intermezzo), Borch.
2—T. Monsieur and Madame Bache. 1:15. (Continue to action).
3—T. David Lane, American Artist. 2:50. Theme.
4—T. Surely, you remember me. 4:05. Babillage (Allegretto Intermezzo), Castillo.
5—T. A model for simplicity. 1:30. Birds and Butterflies (Allegretto Intermezzo), Vely.
6—T. "I love you." :50. (Continue to action).
7—T. The call of the shepherd. :55. Theme.
8—S. Interior of studio. :30. Shepherd's Pipe (From Romantic Suite), Gregh.

9—T. I have a message. 2:30. Capricious Annette (Moderato Caprice), Borch.
10—T. The agony of giorious iove. 1:30. Dramatic Suspense, Winkler.
11—T. These artists—Bah! 4:00. Theme.
12—T. Springtime and Paris. 4:50. Elegie (From Pathetic Suite), Luz.
13—T. Pierre recognizes the artist. 2:40. Tragic Theme, Vely.
14—T. Seventeen years stretch. 1:15. (Continue pp.)
15—T. Night and Paris. 1:35. Theme.
16—T. Plerre new ruler. 1:25. Canterbury Beils (Capricious Aiiegretto), (From Boutonniere Suite), Tonning. (Aud. Lib. Tympany rolls during short fight).
17—T. The Haunting Dreams. 1:40. Sinister Theme, Veiy.
18—T. An August in Paris. 3:35. Dramatic Narrative, Pement.
19—T. So you have fallen in love. 1:45. Vaise Divine, Rosey.
20—T. The ciow has falien. 1:15. Theme.
21—T. Who would think to guard. :40. Marseiiiaise.
22—T. The fear of invasion. 2:30. Cameiia (From Boutonniere Suite) (Andante Cantabile), Tonning.
23—T. Strangers upon the. 2:00. Dramatic Tension No. 9, Andino.
24—S. The fight. 2:50. Pizzicato Mysterioso, Minot.
25—T. Morning finds them far. 2:50. Agitato No. 69, Minot.
26—S. Scenes of tumult in village. 1:45. Love Song (Dramatic), Fiegier.
27—T. The fearlessness of a. 3:40. Crafty Spy, Borch. (Watch for shot and explosion.)
28—T. Time collects three more years. 2:40. May Dreams (Moderato Romance), Borch.
29—T. France and America. 1:25. Theme.
30—Finale of Victorious Democracy (Grande Triumphai Fantasie). :45. Borch (untii end).

"The End of the Game."

Reieased by W. W. Hodkinson Corporation.
Prepared hy George W. Beynon.

Theme—Land of Dreams (Moderato), Driffiii.
1—At screening. 2:30. Moon Moths (Pastoraie), Kussner.
2—T. The real Brazos. 2:15. The Bim Bims (Spanish Moderato), Adams.
3—T. "You are mistaken." 1:45. Theme.
4—T. Night. 2:50. Just a Moment (Hesitation Waitz), Aistyne.
5—T. "Clean him." 1.30. Daffodiis (Andante), Carvei.
6—T. Mona. 1:00. Agitato (Aiiegro), Andino.
7—T. "Of course Frank." 2:30. Arioso (Andante), Frey.
8—T. The only way. 2:15. Consoiation (Andantino), Liszt.
9—T. Another day. 2:30. Canzone Triste (Andantino), Conte.
10—T. "Don't play poker." 2:00. Meditation (Andante Sostenuto), Delmas.
11—T. "I'm bossing the play." 2:30. Mephistofle (Watch for shot) (iento), Boito.
12—T. But even as the ciouds. 3:15. Misterioso Dramatico, Borch.
13—T. When the honest. 2:00. Dramatic Tension, Andino.
14—T. With the passing. 2:15. Pastorale (Moderato), Thomas.
15—T. But Middieton's Jackai. 2:30. Theme.
16—T. "Are you a professionai." 2:00. Bieeding Hearts (Andante), Levy.
17—T. Some reiief and. 2:00. Intermezzo (Presto), Arensky.
18—T. Brazos again. 2:15. Les Preiudes (Andante), Liszt.
19—T. The doctor's verdict. 1:30. Theme.
20—T. Then the empty morn. 2:15. Meditation (Andante), Drumm.
21—D. Sheriff 'enters jaii. 2:00. Agitato, Andino.
22—T. On the dark canyon. 1:30. Dramatic Andante, Berge.
23—T. "We've got to rest our." 3:30. Unfinished Sympnony (1st movement), Shuhert.
24—T. "No, not an accident." 1:00. Theme.
Character, Dramatic; Atmosphere, Western; Mechanical Effects, Shot.

"A Gentleman of Quality."

Reieased by Vitagraph.
Prepared by S. M. Berg.

Theme for Earie Wiiliams—Adagio Cantabiie (From Sonata Pathetique), Beethoven.
1—At opening. 1:15. Dramatic Reproach (Andante Expressivo), Berge.
2—T. Hope Hoilister. :30. Bleeding Hearts (Andantino Sentimento), Levy.
3—D. When Hope enters house. 3:00. Dramatic Suspense, Winkier.
4—T. In the dark hour of Edward. 1:45. (Wedding scene—church bells), (Organ only).
5—T. That night the reception at. 1:00. Capricious Annette (Moderato Caprice), Borch.
6—T. After an Hour's absence. 4:00. Sinister Theme, Veiy.
7—T. Her first wedding anniversary. 2:00. Siient Sorrows (Andante Pathetique), Borch.
7½—T. Edward Ashton arrives (Teiephone heii).
8—D. Ashton in bed. 2:00. Theme.
9—T. India the iand of mystery. 3:30. Patrol Orientale, Kiefert.
10—T. "I have found my cousin." 2:30. Love Song Orientaie, Kiefert.
11—T. In Hertford Hali Recuperation. 1:45. Theme.
12—T. Memories of iong ago. 2:45. Peacefuiness, Borch.
13—T. "I can't account for this." 3:00. Ein Marchen (Dramatic Emotion), Bach
14—T. There followed days of. 2:00. Minor Theme (No. 17 Luz Photopiay edition).
15—T. One tragic thought. 2:00. Theme.
16—T. Seven years have passed. 3:30. Reverie (From Pathetic Suite).
17—T. "Mr. Richard your cousin." 4:30. Elegie (From Pathetic Suite).
18—D. When Edward enters wife's room. 2:00. Theme.
19—T. "You are my husband." 2:45. Andante Pathetique No. 23—Borch.
20—T. "My son come with me." (Auto effects). 1:15. Dramatic Agitato No. 38, Minot.
21—T. "My mother, my mother on her." 2:15. Turhulence (Aiiegro Agitato), Borch.
22—T. "It is better to forget the name." Theme (to end).

"The Lamb and the Lion."

Released by Exhibitors-Mutuai.
Prepared by Joseph O'Sullivan.

1—Introductory. 2:45. Legende (Moderato), Friml.
2—T. Ginger, the Beau Brummei. 1:45. Misterioso No. 29 (Moderato), Andino.
3—D. Boots and Fatty Pringie. :45. Capricious Annette (Characteristic-Aiiegretto Moderato), Borch.
4—T. Mrs. Katherine Syivester. 2:00. Mon Piasir (Vaise Moderato), Roberts.
5—D. Crooks in room. 2:15. Romance "Manfred" (Dramatic Andante), Reinecke.
6—D. Boots dressed as boy. :45. Misterioso No. 2, Minot.
7—T. "Gee, Boots you certainly look." 1:30. Capricious Annette, Borch.
8—T. There was not a more charming. 1:30. Vaise Danseuse (Moderato), Miies.
9—D. Crooks in room. :45. Sinister Theme (Andante Misterioso), Veiy.
10—D. Mrs. Syivester in room. 1:30. Evensong Waitz (Vaise Lento), Martin.
11—T. "The bunch is gone." 1:30. Misterioso No. 3 (Moderato), Minot.
12—T. "At ieast we can continue to." 1:00. Evensong Waitz, Martin.
13—D. Auto arrives with crooks. :45. Sinister Theme, Veiy.
14—D. Mrs. Sylvester and Graham. 1:00. Appassionato No. 40 (Moderato Agitato), Borch.
15—D. Boots and crook outside house. 3:00. Misterioso No. 3 (Con Moto) Andino.
16—D. Shots-Glass crash. :45. Hurry No. 33, Minot.
17—T. "Piease don't shoot." 2:15. Agitato No. 1 (Aiiegro Agitato), Langey.
18—D. When police enter room. 1:15. Dramatic Tension No. 1, Reisslger.
19—D. Poiiceman blowing whistle. 1:00. (Poiice whistle and shots) Agitato No. 49 (Ailegro con fuoco), Shepherd.
20—T. "Not much of a cannon." 1:30. Crafty Spy (Aiiegro Moderato), Borch.
21—T. "I'm going to offer you." 3:00. Berceuse "Joceiyn" (Andantino), Godard.
22—D. When Boots jumps out of bed. 1:15. Pastel-Menuet (Aiiegro Giocoso), Paradis.
23—T. Anxious moments in the Lion's. :45. Dramatic Andante No. 32 (Moito Moderato), Berge.
24—T. "Can you come over." 2:00. Serenade (Non Troppo Aliegro), Cesek.
25—T. Boots now known as Hope Kingston. 1:30. Piano to action (Piano iesson).
26—T. Major Harvey returns. 1:30. The Coquette (Andante Gracioso), Johnstone.
27—T. Her usuai afternoon recreation. 1:45. Shepherd's Dance "Henry VIII" (Aliegretto), German.
28—D. Diai of clock shown. 2:45. (Ciock striking five), Capricious Annette, Borch.
29—T. The Lion's gang make. 3:15 (Watch for shot) Sinister Theme (Andante moito Misterioso), Vely.
30—T. Two years iater. 2:15. Babiiiage (Aiiegretto), Castiiio.
31—T. Ginger learns the cause. 1:15. Noveietta (Moderato), D'Ambrosio.
32—D. Exterior—Boots and Donaid. 2:15. I Love You Truiy (Sentimentaie), Bond.
33—T. Kathryn exercised every influence. 1:15. Serenade D'Amour (Moderato), Blon.
34—T. And so the eventfui. 1:45. Naiia (Vaise Intermezzo), Deiibes.
35—D. Girl playing piano. :30. Wedding March, Maestoso.
36—D. When Boots faints. 1:45. Dramatic Tension No. 44 (Agitato), Borch.
37—T. "Ahout nineteen years ago." 3:30. The Last Spring (Andante Pathetique), Grieg.
38—T. "It's too bad that such." :45. I Love You Truly, Bond. (To end).

THE WORLD'S STANDARD THEATRE ORGANS
SEEBURG
Unified Theatre Organs
Automatic Pipe Organs
SIMPLICITY • RELIABILITY • ENDURANCE
J. P. SEEBURG PIANO CO. REPUBLIC BLDG. CHICAGO

Live News from Everywhere

MANY NEW DETROIT HOUSES ARE PLANNED

All the Present Theatres Are Doing Such Good Business That They Are Almost Unpurchasable

DETROIT will soon boast of many new theatres—all of the larger size and most modern type. Already the Motor City has 135 theatres devoted exclusively to motion pictures, and everyone of them is doing a good business and cannot be bought except at a stiff price. Weather conditions and industrial conditions in Detroit have been ideal since the first of January and as a result the attendance at the movies has been unusually large.

John H. Kunsky, who already operates a circuit of ten houses, is having plans drawn for a theatre downtown that will seat 3,000; one in Highland Park that will seat about 1,800 and two on the west side of the city that will accomodate about 1,500 people each. He fully expects to break ground for some of them early in the summer.

George Harrison, manager and a large stockholder in the Jefferson theatre, in Fairview district, Detroit, is having plans drawn for a 2,000 seat house, one block northeast of the present house. It will probably have a combination policy of vaudeville and pictures. Ground will be broken for the new house very shortly.

In Hilldale, George Brookins is having plans completed so that work can start at once on a new house in that city to seat 800 people.

George Nichols, of the Superba Theatre and manager of the Isis in Grand Rapids, is having plans drawn for a house in the Furniture City that will seat 2,000 people, and will be exclusively for high-class first-run motion pictures. The theatre proper will be in the rear of the Superba.

The Columbia Theatre in Grand Rapids is being remodeled into a first-class motion picture house and will re-open soon under the name of the Temple.

Floyd S. Wadlow, of the Virginia Theatre, Detroit, is preparing for the erection of a new and much larger theatre several miles north of his present location. on the same thoroughfare.

Sidney Alexander, with offices in the Penobscot building, is getting ready for a new theatre on Oakmand Boulevard, Detroit, that will seat about 900.

On Kercheval avenue, Detroit, George Spink will build a new house that will seat about 1,800.

Herb Weil, of Port Huron, who controls every house in that town is having plans drawn for a new house that will seat 2,000.

"Mickey" Goes Right Along.

"Mickey" continues to be the sensation of Detroit so far as sucessful bookings are concerned, and breaking house records. Everybody is asking "Why is it?" Some say it's because "Mickey" is a freak picture—it is something no one can really explain, but the fact remains that no picture ever caused as much talk and interest as "Mickey." And the best part of it all is that people like the picture and boost for it. For the first time in the history of these houses, the Colonial, Liberty and Lakewood theatres are repeating it, while John H. Kunsky has booked it for a week at his Washington theatre, after it has played other first-run houses—something unheard of before in motion picture bookings, as far as Detroit is concerned. Joe Horwitz, who owns the Michigan rights, now has five prints booked solid.

Michigan Notes.

Howard O. Pearce, who is managing director of Liberty theatres, will return to Detroit about the first of April.

Nat Lefkowitz, Fox salesman for many months in Detroit, has resigned to engage in the state rights basis. He has bought the Michigan rights to "The Spoilers."

Jack Levy, special representative for the United Picture Theatres, is spending a few weeks in Detroit.

"Fit to Win" opened an indefinite engagement at the Washington Theatre Detroit, March 23 to women only.

John H. Kunsky has booked Select's special "The Cavell Case" for a week's run at one of his downtown houses.

E. V. McGrath, of the Knickerbocker Theatre, Detroit, is back after spending three weeks taking the mineral baths at Mt. Clemens.

Herb Weil, of Port Huron, is back from an extended vacation at French Lick Springs.

The Standard Film Service, Film Building, Detroit, is now the Michigan distributor for the products of the Educational Film Corporation, and will do all of the selling and booking, in addition to the distributing.

Harry Abbott, former Detroit manager for the Educational, will shortly announc a new connection.

George Guise is now doing the publicity for the Majestic Theatre, Detroit, coming here from Minneapolis.

A. J. Gillingham, of the Empire Theatre, Detroit, is on an extended tour of the West.

The Garson Photoplays, Inc., has been capitalized under the state laws of Michigan, the stockholders being Harry Garson, Art Blankmeyer and Phil Gleichman. They will exploit in Michigan the "Unpardonable Sin." Three prints have been secured and engagements will be on percentage only for the present. Offices have been established at 53 East Elizabeth St.

A live Sis Hopkins helps exploit "her" picture at Detroit's Majestic.

"The Vacuum Room," Second Episode of "The Carter Case," Brings in the Real Craig Kennedy Science.
Herbert Rawlinson rescues Margaret Marsh from the torture of a vacuum chamber through scientific knowledge in the Oliver serial.

George Beban.
Has big character part in Hiram Abram's "Hearts of Men."

Dayton News Letter

Seifert Is Not Afraid to Advertise.

ALTHOUGH he manages one of the smallest downtown first run theatres John Seifert, of the Ideal theatre of Dayton, always uses liberal space in the local papers. His large Sunday ads rival those of the big houses and the art work is very good. John's slogan is "Pictures With Punch and Pep."

Dayton Theatre Books "Wives of Men."

M. J. Burnside, of the Burnside Attractions of Cleveland, announces that "Wives of Men" which he controls for Ohio has been booked to Mark Gates, of the Dayton Theatre. An unusually large advertising campaign will be followed out previous to its showing.

Kinzeler Plays "Lion and the Mouse."

A Vitagraph special production will have its premiere at the Elite Theatre, this city, managed by Al Kinzeler. Alice Joyce in "The Lion and The Mouse" is the attraction. Tuesday of last week Al played "The Still Alarm" at the Elite.

Dayton Theatre Orchestra Popular.

The Dayton Theatre orchestra is in great demand when any social function takes place at the fashionable local clubs.

Cincinnati News Letter

Keith Addition Under Way.

THE plans for the construction of large additions, including an office building, to the Keith theatre on Walnut street, are progressing in a most businesslike manner. The wrecking of the several buildings which lie between the present theatre and the alley on the south has started, and before long the contractors will start work on what is promised to be one of the most ambitious theatrical projects initiated in Cincinnati in a number of years.

New Projection Machine to Be Marketed.

A plant for the manufacture of a new moving-picture projecting machine, to be marketed by the Safetygraph Educational Film Co., a Western concern, has been secured by D. F. McGraw, of San Francisco, who has come to Cincinnati for that purpose. The Eagle Mfg. C., on Blue Rock avenue, will make the machine for the film company.

ORGANS ARE IN DEMAND IN KANSAS CITY

The Only Trouble That the Dealers Experienced Is to Secure Enough Instruments to Go Around

MUSIC dealers of Kansas City state that the demand for organs from moving picture theatres in this territory is far in excess of the supply. They are unable to furnish the goods. The Wurlitzer company, however, has placed half a dozen or more recently. The New Strand in Tulsa, Okla., has recently purchased a Wurlitzer theatre orchestra at a cost of $3,500, and the Princess in Eufaula, Okla., one for $1,800. The New Central in Oberlin, Kan., now has a $2,000 Wurlitzer and the Palace in Pittsburgh, Kan., one for $1,800. Several of smaller size have been installed in theatres of Kansas City, Kan., and the suburbs of Kansas City.

Garden Will Copy the Strand.

Improvements and remodeling estimated at $100,000 will be made in Marcus Loew's Garden Theatre this spring. The interior of the Garden will be remodeled along the lines of the Strand in New York City. The garden effects will be replaced by a warmth of coloring and boxes will be added along the proscenium wall. The stage will be enlarged and an opening, cut near the box office which will shorten the distance from the entrance to the seats. Work began the last of March.

A New House Is Planned.

The Electric Theatre in Kansas City, Kan., is planning to build a house that will seat 1,200 people and is only awaiting the arrival of the steel to begin work. The new theatre will be equipped for legitimate productions and motion pictures, and when completed the Electric will be quite an improvement upon the old Electric when it was started fourteen years ago. It was opened in a saloon and had nothing but a screen, some wooden kitchen chairs, a motion picture machine and a rusty stove.

Mutual's New Manager.

Earl McAvoy has been promoted to the position of manager of the Kansas City branch house of the Mutual. He began at the bottom of the business and has worked up to his present position. First in the shipping room he made good. Later, in charge of southern Kansas, he materially increased the Mutual business. Before entering the moving picture business he was upon the vaudeville stage for a number of years, traveling from coast to coast.

Failed to Advertise.

The Christian Science play, "A Still Small Voice," came to Kansas City and passed almost unnoticed. The contract was made for it by the Twelfth Street Theatre in a hurry and the play was put on without any advertising. Had it been properly promoted, brought to the attention of the many Christian Scientists who are in the city, it would have made a decided sensation.

Kaul Helps His Customers.

H. R. Kaul, who has charge of the publicity department of the Universal, has added a new feature to his work of promoting. If a moving picture theatre is using some of the Universal reels, he makes up a program for the house, furnishing copy, cuts, etc.

Charlie's Wife Pleases.

"Borrowed Clothes," featuring Mrs. Charlie Chaplin, has been drawing crowds at the Liberty, a downtown house, the past week. It has been drawing strong and Manager Harding has been well satisfied with the receipts.

Touring in a Motor.

Manager W. H. Bell, of the Equitable, is making an auto tour of northern Kansas and Missouri, visiting all the exhibitors and getting into personal touch with the business. He is accompanied by one of the Equitable traveling men and will be absent three or four weeks.

Pennybaker Goes Into Independent Bureau

L. L. Pennybaker, manager of the Mutual, has resigned his position and intends to enter the independent field in Kansas City, making a specialty of high grade one and two reel fillers. With his extensive experience as a manager and a salesman he is qualified to build up a business in the southwest. He will be proprietor as well as manager.

Short Notes.

The first lease in the new million dollar moving picture theatre, the Newman, was to a jewelry firm. I. J. Adelson and Jess Chambers signed a ten year lease for 16 by 23 feet for a jewelry and optical store. The theatre will be finished by May 1.

Milo Finley, formerly of Kansas City, but now director of the orchestra in the Wichita Theatre, Wichita, Kan., is recovering from an operation for appendicitis.

The First National Picture Company has released Anita Stewart's second production, "A Midnight Romance," in this territory.

H. K. J. Thatcher, of the Strand, Salina, Kan., visited Kansas City to sign up for the whole list of the Mutual's new star series.

Mrs. W. A. Milligan of the Crystal, Ottawa, Kan., came into the city to secure contracts for all and every Mutual film which has been released.

The Mutual is meeting with success in pushing the "Turn in the Road" and "What Every Woman Wants," both of which are becoming popular in Missouri and Kansas suburban theatres.

Sam Goldflam of the Equitable is doing business over in Kansas. The Billy West comedies, Shorty Hamilton and Anna Little are all stronger than ever. The Equitable office force is working nights now to keep up with its orders.

The Apollo has been drawing crowds for a week with "Who Will Marry Me?" a Universal favorite.

The Colonial, of St. Joseph, Mo., has signed a three-day contract for the Equitable's "City of Purple Dreams."

H. G. Gill, formerly with the Select, is now traveling for the Vitagraph.

The "Life Mask" drew well at the Twelfth Street Theatre during the past week.

Margarita Fisher as a Broadway Favorite.

Having completed "Charge It to Me," Margarita Fisher is now at work making her sixth picture for the new American series. It bears the promising title of "Trixie from Broadway."

In this new comedy-drama she impersonates a sprigtly prima donna of the "Follies" flock—a migrant from the Great White Way to the Great Golden West. The migration includes pink tights, pony ballet, adoring suitor, and all.

The stage and auditorium scenes which figure prominently in the story were shot in a theatre, not a studio set, with an eager audience out in front, recruited from among the fans of the vicinity.

Miss Fisher's leading man is again Emory Johnson. Roy W. Neill, a new acquisition to the "Flying A" corps, is the director.

PITTSBURGH TO HAVE NEW FILM CENTRE

Paramount, Metro, Universal and Also the Pathe Exchanges Will Locate at 1018 Forbes Street

THE Paramount-Artcraft Corporation, located at the corner of Penn avenue and Twelfth street, Pittsburgh, has taken a fifteen-year lease on the large fire-proof building at 1018 Forbes street, which will be remodeled as a film building at once, in order that it may be occupied May 1.

Other exchanges will also be located in the building, the Paramount having sublet space to the Metro, Universal and Pathe exchanges.

The building is now occupied by the Bunting Mattress Company. It is five stories, 50x100 feet, with the exception of the first floor and basement, which, on account of being built on the hillside, is not as large as the upper floors.

Paramount will occupy the fourth and fifth floors; Universal the third floor; Metro the second floor and Pathe the first floor and basement.

It is likely that another film building will be erected in the vicinity of the Paramount building, as there is an abundance of comparatively cheap property close by. That more space will be needed is an assured fact, as the World and a number of independent exchanges now located at 938 Penn avenue, will be obliged to seek new quarters.

The new location will tend to make the film exchanges still more scattered over the city. With the Seltzer Building at Twelfth street, and the film colony at Fourth and Ferry, the new offices of the four of the most prominent exchanges will necessitate some traveling for the exhibitor when he comes to town.

Sliter Honors St. Patrick.

If any of the local or out-of-town exhibitors missed the office of the Exhibitors Mutual on their way down Fourth avenue on St. Patrick's Day it wasn't Manager Sliter's fault, for the color scheme on the exterior of the building was a shamrock green, and he had the painters at work on St. Patrick's Day. Talk about timeliness! Sliter has gone Kent, of Cincinnati, one better in emphasizing the slogan, "Follow the Green Trail to Mutual."

The interior and exterior decorating and painting of this exchange is now completed, and it is the contention of many that the Mutual now has the classiest film exchange in Pittsburgh. Manager Sliter is very original and has installed many novel features, such as photo frames built right on the wall, attractive display windows, etc.

Howard Sheehan Manages Fox Branch.

The Pittsburgh branch of the Fox Film Corporation has both a new manager and assistant manager since March 17.

The head of the exchange is now Howard Sheehan, formerly on exhibitor of San Francisco, and brother of Winfield Sheehan, general manager of the Fox Film Corporation, and Clayton Sheehan, district manager of the Pittsburgh section.

The assistant manager, succeeding P. W. Barron, who resigned recently, is M. L. Pincus, formerly secretary to William Fox.

Hullinger Is a Busy Man.

Hullinger, of the Universal, is one of the busiest boys in Pittsburgh these days. Owing to Manager McAleer's absence he is compelled to work overtime daily arranging play dates and contracts on "The Heart of Humanity," the big Jewel production. Hullinger eagerly awaits the time when the Sunday opening matter will be settled, so "Mac" can get back on the job again.

West Virginia Is Strong for Fox.

Ben Goldstein, Fox salesman, has just returned from a three weeks' trip through West Virginia, and states that he signed up for Fox pictures in every town he visited. Among the houses of that state that have booked Theda Bara's "Salome" for extended runs are the Grand, Clarksburg; Nelson, Fairmont; Rex, Wheeling.

Rippard Will Return to Washington.

William H. Rippard, who recently resigned as manager of the Pittsburgh branch of the Exhibitors' Mutual, is spending a few days in New York on business and pleasure combined. He has had several offers from Pittsburgh exchanges, but expects to go back to his home town, Washington, D. C., at which place several attractive offers await his consideration. He will be missed by his many Pittsburgh friends, who wish him the best of luck in anything which he may undertake.

Pittsburgh Has Another Exchange.

The newest of Pittsburgh's independent film exchanges is called Lambros Film Distributor and is located at 438 Third avenue. The first release of this concern is Ivan's "Echo of Youth." This picture will be released about April 1, to be followed shortly after by other productions of a like nature.

Mark Schoenfield, of "Berlin Via America" fame, has charge of the bookings for this company and will be around to see the exhibitors of the Pittsburgh territory.

Colonial, of Braddock, Goes to Brown.

J. B. Brown, an exhibitor of Pittsburgh and Cleveland, has purchased the Colonial Theatre, Braddock, Pa., from Prof. Leo Gerechter. Mr. Brown operates the Lorain and Lincoln Theatres, both having capacities of 500, in Cleveland, and spends much of his time in the Forest City. The Colonial was recently purchased by Professor Gerechter. It has a seating capacity of 800. The Professor says he has options on several theatres and will buy one in the near future.

Kinder Has a Good Trip.

Captain Kinder, of the Craft Film Exchange, Pittsburgh, returned Saturday, March 15, from a short trip to West Virginia. He visited Wheeling, where he put "The Grain of Dust" in the Liberty Theatre for three days; Parkersburg, where the Camden booked the same picture for two days, and Clarksburg, where Jack Morris took it for two days also.

The Standard Exchange Is a Busy Place.

One of the busiest exchanges in Pittsburgh is the Standard, at 412 Ferry street. Al. and Will Weiland are constantly on the jump, their specialty being comedies, consisting of one and two-reel Mack Sennetts, Charlie Chaplins, Fatty Arbuckles, etc. They have also a line of Westerns in two reels which are in great demand.

Doug's All Keyed Up
For "Knocking Knockers," produced to boost the 5th Victory Loan.

Exhibitors' Supply and Sign Exchange.

The Exhibitors' Supply and Sign Exchange have started business in a temporary location at 111 Fourth avenue, Pittsburgh. The new company will buy, sell or exchange anything in the line of theatrical advertising matter, and furnish photos, etc., to exhibitors.

Central Square Will Double Capacity.

Mark Browarsky, of the Centre Square Theatre, Centre avenue, Pittsburgh, announces that he is having plans prepared for enlarging the seating capacity of the house. Two balconies will be built, which will add 700 seats to the theatre, making the total capacity 1,300.

Joe's Family Will Run the Grand.

Joe Shamberg, of the Grand Theatre, Corry, Pa., is the proud father of a new baby boy. He also has a little girl, and says that within a few years he is assured of a good operator and a piano player.

Personal and Trade Notes.

Manager Redfield, of the Pittsburgh Vitagraph branch, reports that "The Lion and the Mouse" had its premiere at the Minerva, Fifth avenue, week of March 17, and also a three-day run at the Alhambra, East Liberty, a suburb, the same week. Both houses reported exceptional business.

Arthur S. Kane, general manager of the Select Pictures Corporation, was in Pittsburgh Saturday, March 22, conferring with Leo F. Levison, branch manager of the Pittsburgh Select, and meeting exhibitors of the territory.

George Bates, cameraman, made about 300 feet of film showing the colored troops' arrival in Pittsburgh recently. The film was immediately bought by the Star Theatre, Wylie avenue, which is cleaning up with it.

J. H. Alexander, traveling auditor for the Metro, who has been in Washington, D. C., for the past two months, was recently called home by the illness of Mrs. Alexander, who is now improving.

C. L. Hays and associates, who control the Opera House at Linesville, Pa., are erecting a large new house there which, it is said, will be one of the finest in the state.

The Dixie Theatre, Fairmont, W. Va., and the Dreamland Theatre, Scarboro, W. Va., have both installed Simplex projectors purchased of the Hollis, Smith, Morton Company, Pittsburgh.

"The Heart of Humanity" went over big at the Liberty, Rowland and Clark's largest Pittsburgh house, the week of March 17.

Pittsburgh's $1,000,000 Grand is using the Outing-Chester pictures a full week each.

Jehue Jehue, of the Popular Theatre, Sykesville, Pa., is building a fine house in Big Run, Pa.

"The Woman's Law," one of the Craft exchange releases, has been booked by the Harris and Davis chain of houses, Pittsburgh.

Mark Browarsky, the Pittsburgh exhibitor, though suffering from a sore throat, still has enough voice in him to argue prices with the exchangemen.

F. Powell has purchased the Wilkay Theatre, Erie, Pa., from Mr. Biedman, to whom he sold it some time ago.

Stanley S. Neal, Pittsburgh Mutual salesman, is still knocking 'em cold. He lost none of his old cleanup ability after fighting two years in France.

Victor Kremer, owner of the Shorty Hamilton features formerly handled by Frederick Post, was in Pittsburgh during the week of March 17.

The Pleasant Hour Theatre, Verona,

Pa., have installed two Power's 6-B Cameragraphs.

The Odd Fellows at Phillipsburg, Pa., are now running a moving picture there with great success.

Charles Flarity, formerly of the Mutual and General exchanges, is now on the road for the World.

Manager Redfield, of the Vitagraph, spent a few days in Chicago recently.

Jere Spandau is now on the road for the Pittsburgh Fox exchange.

Maritime Provinces News

Boosters May Enlist the Screen.

At a meeting recently held to form a "Boosters Association" for St. John and the Province of New Brunswick Walter H. Golding, a member of the Tourist's Association and manager of the Imperial Theatre, advocated the use of motion pictures to advertise the Province and it is very probable that something will be done along this line.

Unique Runs Two Specials.

The Unique Theatre has run two special pictures having had "The Better 'Ole" and Martin Johnson's "Cannibals of the South Seas." The prices charged were 50 cents for the "Better 'Ole" and 25 for the "Cannibals."

Women Want Places on Censor Board.

At a meeting of the recently formed Women's Institute was passed a resolution asking the Provincial Government to appoint an equal representation of women on the Board of Motion Picture Censors. This makes the fifth resolution to go before the Government which so far has not taken any action.

Censor's Ruling Was Reversed.

The picture, "For Husbands Only," which was banned by the New Brunswick Board of Motion Picture Censors, was shown at the Imperial Theatre after the appeal had been granted by Judge Crockett, of Fredericton. The picture drew large crowds and manager W. H. Golding received many favorable comments upon it.

Amalgamation in Campbellton.

It has been decided to amalgamate the Imperial Theatre, of Campbellton, N. B., owned and operated by Miss Laura McIntyre with the Opera House owned by F. G. Spencer and managed by Steve Hurley. Mr. Hurley will have charge of both houses.

Gem Not to Be Rebuilt.

F. Trifts has abandoned the idea of rebuilding on the site of the Gem Theatre.

Personal Notes.

E. English, sales manager for the Regal exchange is back in the territory.

Louis Rosenfeldt has gone to Toronto, but is expected back in St. John shortly.

Joe Kauffman has been appointed traveling representative of the Exhibitors' Distributing Company.

Messrs. Richards, of Newcastle; Babineau, of Chatham, and Arch Mason, of Wolfville, were exhibitors in town recently. Mr. Mason was on his way to Boston.

C. J. Galagher, of Charlottetown; A. A. Fielding, of Truro; Mr. Leon, of Woodstock, and C. G. Allan, of Amherst, all managers of F. G. Spencer's theatres, were recently in St. John.

Mannie Brown arrived at this port on his way back from Paris where he had been on business for the Exhibitors' Distributing Corporation.

J. M. Franklin and Meyer Herschorn, who were on a visit to Montreal, passed through the city on their way back to Halifax.

T. E. Conway, who was in charge of "The Hearts of the World," has returned to Montreal.

SAN FRANCISCO SEES STARS IN PERSON

Al Jennings, Dorothy Phillips, Allen Holubar Also the Lee Kids Enliven Golden Gate Houses

Personal Appearances Becoming Popular.

IN addition to the appearance of Al Jennings at the Tivoli Theatre recently, two other downtown houses featured personal appearances with great success during the week. Dorothy Phillips, star of the "Heart of Humanity," delighted audiences at the Strand Theatre by appearing at both matinee and evening performances with her husband, Allen Holubar, a San Franciscan and director of this big production. Manager Leo Weinberger, of the Strand Theatre, arranged a clever prologue for the picture and William McKinney offered his own musical score.

The two Lee children, Jane and Katherine, appeared in person at the Rialto Theatre during the week in conjunction with the screen attraction of "Smiles," this being their first appearance here. Following their stage appearances each day, the youngsters held a reception in the lounge of the Rialto.

"Cavell Case" Given Elaborate Pre-View.

A private showing of the "Cavell Case" was made in the Colonial ball-room of the St. Francis Hotel on the afternoon of March 12 and was witnessed by about five hundred Red Cross workers, and members of local diplomatic corps. The affair was arranged by H. L. Knappen, manager of the local branch of the Select Pictures Corporation, and was an unusually successful one. Dr. F. W. Clampett, chaplain of the Grizzlies, recently home from France, made a brief talk on the martyrdom of Edith Cavell and told of personal investigations made by him in this case, including an interview with Brand Whitlock. The pre-view was accompanied by appropriate music and songs which included "The Rose of No Man's Land" and "Johnnie's in Town."

Wallace Reid Working at Arcata, Cal.

Wallace Reid and a large company, including James Cruze, director, Charles Ogle, Gus Oliver, Ralph Lewis, Hart Hoxie, Noah Beery, Grace Darmond, Kay Laurel and Virginia Foltz recently visited Arcata, Cal., in the heart of the redwood belt of Northern California, to film Peter B. Kyne's, "The Valley of the Giants." During his stay there he appeared in person at the Minor Theatre, conducted by B. L. Waite, where a picture, "Less Than Kin," in which he took the leading role, was the film attraction.

Supply Business Active.

Walter Preddey notes a decided increase in sales of machines and supplies of late, there being a general disposition on the part of exhibitors to overhaul their epuipment. Two new machines have been installed by him in the Royal Theatre, South San Francisco, one has been sold to the Fresno School Department, while a Mazda lamp outfit with a dynamo for a traveling show has been sold to D. F. Armstrong, of Pacific Grove, Cal., formerly owner of D.'s Theatre.

Preparing for the Warpath.

Tom Mix, Fox cowboy, thinks out his campaign for "Fighting for Gold."

Robert Warwick Returns to San Francisco.

Robert Warwick, San Francisco moving picture star, has returned to this city, after having spent a year in Europe. He enlisted in the army early in the war and saw service all along the Western battle front. He will leave shortly for the southern part of the state to take the leading role in "Secret Service," a part that will give him opportunity to make use of his army experiences.

Al Jennings Makes Hit.

Al Jennings in person and his screen production, "The Lady of the Dugout," were the attractions at the Tivoli Theatre during the second week in March. His talk from the stage concerning his life as an outlaw and his battle to make good, supplemented the screen production and crowded houses greeted him at every performance.

Ray Duhem Finds Business Active.

Ray Duhem, who conducts a finishing and developing business at 985 Market street, is handling an unprecedented amount of work at the present time and states that producing activities in this field have never been as active as at present. Much commercial work postponed during the period of the war is now being started and small producing companies are springing up in numbers.

F. J. Alberti Returns from France.

F. J. Alberti, who has for several years handled National carbons and other moving picture theatre supplies in this field, has returned from France and received his discharge from the army. During his absence, his office was moved to 94 Golden Gate avenue and the business held intact by his sister.

Edgar Lewis to Visit Orient.

Edgar Lewis, director and producer, has made arrangements to sail from San Francisco on March 24th, for China, Japan and the Philippine Islands. He will take six screen artists with him and plans to bring home some unusual material.

Carl Laemmle Visits San Francisco.

Carl Laemmle, president of the Universal Film Manufacturing Company, was a visitor in San Francisco during the engagement of "Hearts of Humanity" at the Strand Theatre, where box office records have gone glimmering.

News in Brief.

A contract at $10,000 has been awarded by Mutual Mederios for the erection of a moving picture theatre at Crockett, Cal.

The Silver Palace Theatre Company, of San Francisco, Cal., seeks dissolution.

The San Joaquin Land Company, of San Joaquin, Cal., is having plans prepared for a moving picture theatre to be erected in that town.

M. A. Fisher has leased property at Oakland, Cal., and plans the erection of a combination dance pavilion and moving picture theatre to accommodate 4,000 persons.

L. Holt has purchased the Liberty Theatre at Manteca, Cal.

Leonard Fisher has purchased the Elite Theatre, on Sacramento street, San Francisco, Cal., from B. Lima.

The small advertisement is not to be despised—especially when it is an announcement in The World's Classified Advertising.

MOXLEY RESIGNS REGENT MANAGERSHIP

Russell Theatre of Ottawa Will Be the Field of His Amusement Activities in Near Future

JAMES T. MOXLEY, manager of the Regent Theatre, Ottawa, Ont., is severing his connection with Messrs. Jule and J. J. Allen, who control the Regent Theatre, to take over the Russell Theatre, which is the only theatre in Ottawa playing legitimate attractions. Mr. Moxley will formally take over the Russell on September 1 next, but in the meantime he proposes to make a considerable number of changes in the house.

The Russell has been enjoying only fair success as it has been dark a great deal of the time during the past winter. Mr. Moxley announces that he will adopt a combination policy for the theatre. He will play road shows whenever he can get them, but at other times he will book leading features. He also intends to employ a large orchestra, and one of the attractions of the moving picture programs will be solo numbers by prominent artists.

The Russell Will Be Renovated.

The Russell needs considerable renovating and this will be carried out immediately. The theatre is on a side street, but arrangements are being made for an entrance and runway from Sparks street, the main thoroughfare, and a large electric sign will be erected over the new entrance.

Under the management of Mr. Moxley the Regent Theatre has become one of the best-paying investments of the Allen Theatrical Enterprises, and he has built up quite a friendship among theatre patrons of the Canadian capital.

A short time ago it was announced that Pantages' vaudeville would be seen at the Russell, inasmuch as Alex Pantages has entered into an arrangement with A. J. Small, lessee of the Russell Theatre and owner of a circuit of theatres in Ontario. It now appears that the contract between Pantages, Miles, of Detroit, and Small, of Toronto, does not affect the Russell.

Negro Gets Nominal Damages.

A law suit of unusual interest to theatre managers of the Province of Quebec has just been settled in the Montreal courts. A negro sued Loew's Montreal Theatre, Ltd., for $500 damages because he was refused permission to occupy a seat on the orchestra floor of the theatre after a ticket of admission for the orchestra floor had been accepted from him by the doorkeeper. An usher instructed him to take a gallery seat.

Picture Man Pays Ten Dollars.

Judgment was issued by Justice Fortin for the plaintiff and the defendant company was ordered to pay $10 to the man and also to pay the costs of the action.

The defense of the company was that one of the printed conditions under which tickets are sold to the public is that the contract represented by the sale of the ticket may be revoked if desired. The judge pointed out that this rule did not hold good after the ticket had been accepted by the ticket-taker and the purchaser had been admitted to the theatre. The judge reduced the damages, however, because of the admission on the part of the plaintiff that he knew that he would not be permitted to occupy a seat in the orchestra floor and that he had purchased the ticket for the purpose of entering action against the company. The judge ruled that he was only entitled to nominal damages, but the company would have to pay the costs of the case.

Making Railway Strike Film at Trenton.

Justice Fortin pointed out that in Canada colored people are governed by the same laws as the white citizens and that they enjoy the same rights as the whites.

Announcement has been made that the moving picture studio at Trenton, Ont., formerly the home of the defunct Canadian National Features, Ltd., has been reopened for the making of several film features, one of which is a railway strike story. It is understood that this production is being financed by the Canadian Pacific Railway or officials associated with the great Canadian railroad system. Intimation is also given that the leading role in this feature will be portrayed by Tyrone Power. Charles Brownridge, who was the general manager of the old company at Trenton, is back on the job at the studio for the making of the new releases.

Half Million Dollar Home for Winnipeg.

M. Hellman, representing the Universal Film Company, visited Winnipeg, Manitoba, on March 11, for the purpose of arranging details for the erection of a $500,000, moving picture theatre in that city. According to Mr. Hellman, the house will have a seating capacity of 2,500. This will be the second theatre in Canada to be controlled by Universal interests, and it is the intention of the company to build up a chain of large theatres throughout the United States and Canada for the purpose of taking care of first run Universal productions, according to an announcement made by Mr. Hellman. Almost simultaneously with the visit of Mr. Hellman came the announcement that Joseph Kelly, president of the J. J. McLean Music Co., had sold a large site on Donald street, in the heart of the retail shopping district, to the Allen Theatrical Enterprises for the proposed new Allen Theatre in Winnipeg.

Wanted to See Himself on Screen.

At the recent presentation of "Intolerance" at the Dominion Theatre, Winnipeg, Manitoba, a rather singular incident occurred when a soldier in the uniform of the Fort Garry Horse, the Canadian Cavalry Regiment, presented himself at the box office and asked if he could see himself on the screen. The soldier was Sergeant Alfred Paget, 6 feet 2 inches high in his stocking feet. It developed that he had portrayed the role of "Belshazzar" in the big Griffith spectacle. He had been serving with the Canadian forces for a year and a half. Incidentally, he is a veteran of the Boer war also, having served with the Royal Horse Guards during that scrap. He expects to be mustered out soon and is planning on returning to California to resume his picture work. His wife, who is an actress, is also in Winnipeg.

"Copping" a Millionaire's Daughter.
William Russell's smile does it in American's "Brass Buttons."

"The Heart of Humanity" Ran Four Weeks

The Jewel special, "The Heart of Humanity," enjoyed a run of no less than four weeks at the Holman Theatre, Montreal. This theatre, which is controlled by Universal interests, had the first Canadian run of this attraction.

Following the presentation of this picture the theatre changed its policy with respect to the number of changes of program each week. The previous arrangement had been to change the bill twice each week, but it will now be three times weekly, new shows being presented on Sundays, Wednesdays and Fridays.

Allens Are Building Right Along.

Shortly after announcing plans for the erection of a $200,000 moving picture theatre on St. Clair Avenue, Toronto, Messrs. Jule and J. J. Allen made known the first details of a plan to erect another large suburban theatre on Queen Street West, in the Parkdale district, to seat 1,500 persons. The Allens have just opened one large new theatre on Bloor Street, are finishing another big place on Danforth Avenue, and have announced their intention to build two more houses —all in Toronto alone.

Scott Confers with Ottawa Exhibitors.

Thomas Scott, of Toronto, general secretary of the Motion Picture Exhibitors' Protective Association of Ontario, conferred with the exhibitors of Ottawa on March 21 and discussed with them various phases of organization work. The Ottawa exhibitors are organized as a branch of the Retail Merchants' Association of Ontario, but there are indications that the theatre men of the Canadian capital will throw in their lot with the real exhibitors' organization in the Ontario province.

Harry Price Will Go to England.

Harry Price, Winnipeg manager of Regal Films, Limited, has announced his intention to move to England, where he will continue to engage in the film business. He has been succeeded at Winnipeg by David Freeman.

Short Notes.

Professor Metcalfe, formerly the organist of the Province Theatre, Winnipeg, has become quite a tourist. After presiding at the concert organ of the Province for two years Metcalfe went to Brooklyn last fall. His next move, taken a few days ago, was to Vancouver, B. C., where he has become the organist of the Rex Theatre.

The first important presentation of "The Heart of Humanity" in the Province of Ontario was the showing of the feature at the Grand Theatre, Hamilton, during the week of March 17. The picture drew great crowds all through the week. The feature was screened twice daily at special prices.

Paramount Theatres, Ltd., of Toronto, a subsidiary of Regal Films, Ltd., has added to its chain of theatres in Eastern Canada by the acquisition of the Royal Theatre, Peterboro, Ont. Manager Pappus will remain in charge of the house.

Mrs. Griesman, owner of the Brighton Theatre, Toronto, has taken over the Parkview Theatre, Roncesvalles avenue, Toronto. Both theatres are in the heart of the Parkdale district in the West End.

Sammy Fine has disposed of the Dundas Playhouse, Toronto, which he took over last fall. This theatre will now be under the management of H. Carpol.

When the moving picture theatre at Midland, Ontario, owned by A. Bugg, was destroyed by fire, the Regal Films, Limited, Toronto, lost twelve reels of pictures, including a print of "My Four Years in Germany."

The reviews in Moving Picture World are written from the film.

Barbara Castleton.
Leading woman with H. B. Warner in Exhibitors Mutual releases.

Rochester News Letter

Sidney Clarke Is in Italy.

SIDNEY R. CLARKE, former secretary of the Rochester Chamber of Commerce, is now cinema director in Italy for the Community Motion Picture Bureau. Since the signing of the armistice the clamor for motion pictures in Italy has increased to such an extent that during the month of January 1,610 shows were given, which means entertainment for 482,000 soldiers. American, English and French markets are combed for film to supplement what can be obtained in Italy. When Mr. Clarke returns he will wear a war cross for bravery on the Italian front.

New Theatre for Hornell.

A deal was closed in Hornell last week whereby Clayton C. Woods and his son, Howard Woods, secure a five years' lease on Glenwood, noted as a summer resort, and situated three miles east of Hornell on the trolley line. Plans are being made to arrange the place into one of the best amusement parks in this section. Work will be rushed on a big picture house, to be ready for the opening of the season.

Strand Has a Kiddies' Day."

For two weeks Miss Florence Fennyvessey, manageress of the Strand Theatre, announced that Saturday would be "Kiddies Day." It looked as if about all of the kids in the city turned out to be her guests and see "Little Red Riding Hood" and like pictures, but the surprise came when each youngster on leaving was presented with a book of fairy tales. Miss Fennyvessey has such an event for the little ones at regular intervals, and says that she is sure that her house is the most popular in the city with the families of many kids—all of which helps swell the box office receipts.

Fisher Leases Canandaigua House.

F. C. Fisher, proprietor of the Fisher Theatre, Seneca Falls, has leased the Temple Theatre, Canandaigua, with the privilege of purchasing it. The Temple has been showing vaudeville and pictures. It will be closed for about two months to permit extensive alterations and decorations, after which it will reopen with a policy of high class film attractions. George Bachman, who has been resident manager of the Fisher, will manage both houses.

When you cleaned house during the "shut-down" did you decide to put in new seats? Dispose of the old ones through The World's Classified advertising.

WASHINGTON FILM MEN WILL AID LOAN

The Exchange Managers' Association Will Work Along Lines of Last Year's Distribution Plans

IF the Treasury Department furnishes the films on time there will be no hitch in the distribution of the Victory Loan features in this territory. Plans for handling them were worked out at a meeting of the Washington Exchange Managers' Association along the lines adopted last year, when the association inaugurated a model service. The work will be handled through a committee of which Sidney B. Lust is chairman. Associated with him are A. Dresner and S. J. Flax. Clarence L. Linz will serve in an advisory capacity and look after a part of the publicity.

A Committee Will Handle Bookings.

All bookings will be handled by a committee consisting of A. C. Eckhart, of the Famous Players-Lasky Company; Gerald A. Payne, Fox Film Corporation, and Arthur Van Dyke, of Exhibitors Mutual. These men are bookers of long experience, and can be counted upon to move as smoothly as possible the two hundred films allotted to this territory.

For the purpose of marketing these films, the Washington territory has been extended so that it will consist of District of Columbia, Maryland, Virginia, Delaware and North and South Carolina. All film activities will be under the supervision of Harry Webb, manager of the Parkway Theatre in Baltimore, who will be the film chairman of the Victory Loan Committee for this section.

Reels Sent Out in Advance of Release.

It is planned to shoot the reels out one week before they are to be released. Each reel will be routed, and, where instructions do not accompany the film, the exhibitor will be notified by telegraph where to send it next. Oscar A. Morgan, manager of the Famous Players Exchange, one of the men who has been instrumental in perfecting the system, expresses the belief that in following out the plans made one hundred per cent. of bookings will be obtained on each film. Mr. Morgan is secretary of the Washington Exchange Managers' Association, and is co-operating with Mr. Lust's committee in carrying out the plan.

Lenten Business Was Good.

All of the Washington exhibitors are in accord over the statement that the Lenten season has not materially affected the motion picture business. The first week found the box office receipts somewhat lessened, but soon the same old line in front of the box office appeared, and even the houses with mediocre shows have been doing well. Exhibitors are well pleased with the way in which the attendance at the theatres keeps up. They declare they have to pack them in in order to be able to meet expenses and pay the various war taxes.

Lambden Will Boost Sales.

Thomas Lambden, formerly manager of the Solax Theatre, Baltimore, Md., has been appointed head of the advertising accessory department of the Famous Players-Lasky Exchange here. Mr. Lambden, with a knowledge of the exhibiting end of the business obtained from his connection with the theatres as manager, will be able to help the exhibitor patrons of the exchange to a considerable extent. He is going to try and show them how to put on their shows to the best advantage.

Reese Will Manage Two Houses.

Earle E. Reese, who has been traveling through this territory for the Exhibitors' Co-operative Film Exchange, will hereafter manage the Empire Theatre in Frederick, Md., and the Maryland Theatre in Cumberland, Md. The houses will be operated under the title of the Tri-State Amusement Company.

Payette Is Now Metropolitan's Manager.

John Payette has been promoted to the position of manager of the Metropolitan Theatre on F street. The announcement came as a surprise, and followed the statement that Arthur W. Robb, who has been its manager since the structure was completed, had resigned.

Mabel Withee Makes Personal Appearance.

"Once to Every Man," booked for the entire week at the Leader Theatre on Ninth street, was given additional prominence by the presence in Washington of Mabel Withee, the star in this photoplay. She has been appearing in "Little Simplicity" at Poli's Theatre. The film is being marketed by Super-Films Attractions, Inc.

Minneapolis News Letter

Arnowitz Succeeds Hixon at Capital.

IKE SCHLANK, president of the Capital Film Company, of Indianapolis, spent a week at the Minneapolis exchange, where he installed Sam Arnowitz as manager to succeed Al Hixon, who has resigned. Mr. Arnowitz was formerly associated with the Omaha Pathe Exchange.

Mr. Schlank was accompanied to Minneapolis by A. C. Fox and Leo M. Shea, special representatives of the company. Mr. Shea is a well known fight referee, having refereed nearly all the big bouts at New Orleans for two years.

Mr. Shea, more popularly known as "Kid" Shea, was at one time a professional boxer. He is just breaking into the moving picture business, and will remain in the Mill City for a few weeks until Mr. Arnowitz gets firmly established.

Mr. Schlank has left Minneapolis to continue a tour of the Middle West. He will visit Des Moines, Kansas City and St. Louis before returning to Indianapolis.

Movies Illustrate Military Subjects.

Educational moving pictures are being introduced into the military curriculum of the University of Minnesota R. O. T. C. unit, according to Lieutenant Ernest A. Nuoffer. The films have been furnished by the War Department, and are shown before the students as part of the military course one hour a week.

They are used to illustrate physical exercises and drill, the nomenclature of rifles, machine guns, trench mortars and all other subjects discussed in the work at the university.

Bryson Says He's Still Manager.

James V. Bryson has issued a denial of the report published in certain trade journals to the effect that he had been succeeded by L. J. Blumberg as manager of the Minneapolis Universal Exchange. Mr. Bryson has taken charge of the management of "The Heart of Humanity" companies in the Middle West. This fact led to the erroneous impression that Mr. Blumberg was to have permanent charge of the Minneapolis exchange.

Farnum Films Break Moorhead Record.

J. M. Freeman, manager of the Lyceum Theatre, Moorhead, Minn., says that Dustin Farnum in both "The Light of Western Stars" and "A Man in the Open" broke all his previous house records. He said the first Kitty Gordon product released by United drew big business in spite of a raging snow storm.

"Shepherd of the Hills" for Metropolitan.

The ten-reel screen version of Harold Bell Wright's novel, "The Shepherd of the Hills," will be shown at the Metropolitan Theatre the week of March 30.

BUSINESS IS VERY GOOD IN LOUISVILLE

Exhibitors and Exchangemen Are Cleaning Up on More Than Satisfactory Lenten Attendance

BUSINESS with Louisville exhibitors and exchanges is better than it has been for months past, as the loss of business resulting from the Lenten season is being equalized by the fact that influenza is no longer dangerous, and the finest spring weather on record is bringing the people out. Saturday and Sunday evenings found long lines at most of the local theatres, the Alamo and Majestic being especially busy. The exchanges report that conditions out in the state are excellent again, with all houses running and steadily increasing their showings.

At Lexington and Winchester, as well as Irvine, the theatres have been doing an excellent business due to the large floating popualtion that has been brought in by the oil industry, and which is constantly seeking amusement. Bowling Green and Louisville are also being helped somewhat by the oil boom.

Big Features Rights Incorporates.

Amended articles of incorporation have been filed by the Big Features Rights Corporation, Louisville, Ky., increasing its capital stock from $5,000 to $25,000, and increasing the liability from $25,000 to $50,000. The amendment was signed by Fred Levy, Lee L. Goldberg and Mrs. Fred Levy, representing more than two-thirds of the capital stock of the corporation. The company during the past two years has expanded materially, and is covering a large section of the South, but working Kentucky, Indiana and Tennessee principally.

Another Theatre for New Orleans.

The New Albany Amusement Co. has purchased a large lot in New Albany, and expects to erect the third of a chain of theatres in New Albany, the others being the Grand and Kerrigan houses. Charles Miller, president of the company, plans to start work on the new building within thirty days or so.

Baltimore News Letter

What the Public Likes.

THE PROBATION WIFE" was the biggest knockout that has ever played at the New Theatre. It played a week's run at that house beginning Monday, March 10, and from the time the doors opened at 10 a. m. Monday until they closed at 11 p. m. on Saturday, the house was crowded. Every night and some afternoons, the ropes had to be stretched to hold the crowds. This playhouse is one of the two big first run houses in Baltimore.

Hayner Joins Film Fraternity.

W. F. Hayner, who has joined the film fraternity in Baltimore, is the representative of the Goldwyn Pictures Corporation in this territory, covering Baltimore out of the Washington office. Mr. Hayner has spent a good part of his time in England, and before coming back to America, two years ago, was associated with the Kino Distributing Corporation of London for whom he controlled the North of England and Scotland.

H. P. Thorn Buys Colonial.

The old Colonial Theatre property in Martinsburg, W. Va., has been purchased by H. P. Thorn, who also owns the Apollo Theatre. The Colonial was formerly owned by former Mayor W. R. Caskey, H. S. Cushwa and T. W. Martin. Mr. Thorn will renovate the playhouse and reopen it in the near fture.

Parker Returns to Baltimore.

Watkins L. Parker, who was formerly with the Select Pictures Corporation before joining Uncle Sam's forces, has now returned from the army and has rejoined that company. He is now covering the Baltimore territory from the Washington office.

Ballinger Hopes for Release.

W. F. Ballinger, well known to the boys in the Baltimore and Washington territory and who was associated with the Select before joining the colors, paid a visit to Baltimore recently and visited the film boys here. He hopes to be released from the army soon and be able to join the old crowd.

Rome Returns from Chicago.

J. Louis Rome, manager of the Broadway and Baltimore theatres, and second vice-president of the National Association of the Moving Picture Industry, has returned from Chicago, where he attended the conference of the officers of that organization.

"Mike" Siegel to Wed.

"Mike" Siegel, of the Jewell, known to the Baltimore boys as "Monsieur Mike," will be sentenced on March 30 by a minister to spend the rest of his life with a young lady who will become Mrs. Siegel.

Personal and News Notes.

In one of his last letters to his father, Lieut. Louis H. Fisher, son of Prof. L. H. Fisher, at Ford's Opera House, Baltimore, tells of having led his band at a concert before the Prince of Wales. Lieut. Fisher is the leader of the General Headquarters Band, or "General Pershing's Own."

According to present indications, Mabel Normand will make a record for herself in "Mickey," which is playing at the Parkway Theatre, for a full week, beginning Monday, March 17.

Jack Whittle, who recently inherited $11,000, has not been seen on Film Row for some days.

W. A. "Billie" Busch, of the Film Clearing House, representing Baltimore, has returned from his Virginia trip.

Philadelphia News Letter

Mastbaum Memorial Will Entertain Afflicted.

THE Stanley V. Mastbaum Memorial Committee, of which Lawrence D. Beggs is the chairman and Abe L. Einstein is the secretary, announced that Sunday, March 30, the birthday of the late motion picture magnate, has been selected as a fitting time for a memorial entertainment. It will be given at Eaglesville Sanatorium, where the committee, through contributions of hundreds of friends of Mr. Mastbaum, has erected a memorial building where persons afflicted with tuberculosis are cared for.

The entire Stanley Concert Orchestra, under the direction of Albert F. Wayne, and several well known vocal artists will be present.

A Pair of Auction Blocks

One Isn't Enough for Mae Murray in Universal's "What Am I Bid?"

West Chester's Rialto Succeeds

W. A. Brown, of the Rialto Theatre in West Chester, who recently opened his new fireproof theatre to the public, is meeting with success. Mr. Brown is showing first run big productions and giving a vaudeville bill two days out of every week. The theatre, a handsome structure costing $35,000, has been equipped with 700 upholstered opera chairs at a cost of $4,000, and a magnificent organ. The house was conceived and started by Mr. Brown's brother, who died before he could see the results of his labor completed.

Nirdlinger Back from Coast.

Fred G. Nixon Nirdlinger, Philadelphia's well known showman, who has large interests in both the legitimate and motion picture theatres, has just returned from a trip to the coast, during which he visited several studios throughout the country.

Buhler Will Aid Loan Campaign.

Frank W. Buhler, managing director of the Stanley theatres, recently held a meeting in the offices of the Stanley Company and as chairman of the Victory Loan Committee announced his plans of helping to make the next loan a success with the assistance of the men in the motion picture industry. The meeting was attended by all the exchange managers and prominent exhibitors, all of whom pledged Mr. Buhler their earnest co-operation.

Hebrew Dines Vitagraphers.

J. Hebrew, manager of the Vitagraph exchange, recently gave his employes a dinner at the Hanover Hotel in appreciation of their unusual efforts put forth during the last contest of the exchanges. The entire office and sales force was present and Mrs. Hebrew acted as chaperon for the girls.

Dallas Film News Letter

Dallas Men Shoot a "Shoot."

DALLAS business men and bankers carried a cameraman along with them when they made a special trade trip to the Ranger oil fields late in March. A chronicle of the business expedition was made on film by a representative of the Fitzhugh Company. One feature which will probably be sent broadcast over the United States is a picture of the "shooting" of a 12,000-barrel gusher. The oil, after the "shot," spouted skyward in a great plume spraying the movie men and the trade excursionists even though they stood at a respectable distance.

Robb and Rowley Make Changes.

Changes in the Robb and Rowley theatres, which include houses at San Angelo, Big Spring, Hillsboro and Abilene, will take Manager Rowley from the R. & R. Theatre at Hillsboro to the R. & R. Theatre at Abilene. Claude Rader, assistant manager at Hillsboro, will also go to Abilene. Fred Chavey, of Dallas, will take charge of the Hillsboro house, with Darnell Hughes as his assistant. J. R. Robb, the other member of the firm, will maintain his headquarters at San Angelo in the future.

San Antonio Moving Pictures Incorporates.

That San Antonio is to have another big moving picture producing company is indicated by the announcement Saturday, March 22, of the incorporation of the San Antonio Moving Pictures Corporation. Papers were granted by the state department on that date. The capital stock is $450,000, and the incorporators are Maclyn

Arbuckle, W. H. Furlong and L. D. Wharton.

Victory Gardens to Receive Film Encouragement.

To encourage the growing of Victory Gardens in Dallas, the Fitzhugh Film Company is filming some of the best arranged gardens made in the Dallas suburbs.

These pictures are to be shown to children and parents at various community centres and churches in order to encourage the combat against the high cost of living.

Producers' and Exhibitors' Exchange for Dallas.

A new film exchange is to be opened on Main street during April by the Producers' and Exhibitors' Exchange. Alexander Wall, president of the company, visited Dallas late in March, and states that he will establish headquarters for Texas, Oklahoma and Arkansas at Dallas.

Third House Opens at Ranger.

Lee Olive, of Ranger, will open his new Airdome Theatre at that city during the first week in April. This is the third theatre to be erected in the little west Texas town since the oil boom struck it.

Nolen Will Open Breckenridge Theatre.

Richard S. Nolen, of Haskell, will open a new theatre in Breckenridge in the heart of the west Texas oil fields within the next few weeks. He was in Dallas making arrangements for bookings late in March, and was also receiving congratulations on the arrival of Jack Liles Nolen, born March 5.

White Goes to Clearing House.

M. S. White has resigned as special representative of the George Kleine interests in Dallas, with offices with the General Film Company. He is now connected with the Film Clearing House Association under Manager Merrill. He is succeeded by James G. Tomlin, former General salesman.

Personal Notes.

W. E. Atkinson, business manager of the Metro Pictures Corporation, visited the Dallas Metro branch during the third week in March.

E. T. Peter, owner of theatres at Yoakum and Cuero, and formerly in the film game in Dallas, has just recovered from a serious illness.

Minneapolis News Letter

Perry Puts Over Novel Effects.

AFTER playing to a week of extraordinary business at the New Liberty in St. Paul, Thomas H. Ince's "Midnight Patrol" was staged by manager C. C. Perry at the Minneapolis Strand the week of March 16 with special musical features and a novelty environment that brought substantial box office returns.

All the ushers at the Strand were garbed in Chinese costumes and a Chinese motif was used in decorative effects. Oriental music was furnished by the Strand Orchestra and as an added attraction the Strand Marimba Band played a repertoire of novelty selections. At each showing of the picture Harry Kessell sang "Blow That Smoke Away." Mr. Kessell and those who assisted him in his skit wore Chinese garb.

"Eyes of the World" Making a Great Run.

"The Eyes of the World," the Clune production which opened at the Minneapolis New Lyric Theatre March 13, is still running and playing to enormous business. C. O. Hawxhurst, representing the Globe Film Co., of Omaha, is directing the showing of the picture here.

All afternoon on the opening day the Lyric was stormed by fans eager to see the new attraction and at night a great overflow sought refuge in the lobby of the Pantages Theatre which is next door. Hundreds were turned away. Each day since, the lobby of the New Lyric has been filled with long lines of picture fans and at practically every performance many had to be turned away.

HIGHER ADMISSIONS WORK WELL IN IOWA

Leading Exhibitors of the Hawkeye State Now Favor Policy of Real Money for Good Pictures

THAT 25-cent and 50-cent prices are O. K. in Des Moines for good pictures seems to be the feeling of Abe Frabkle, who starts a week's run of "The Shepherd of the Hills" at that figure at the Rialto. Bill O'Hare, press agent of the house, has put over a smashing advertising campaign. Longer runs and high prices for the real ones seems to be the prevailing idea locally following the big returns on "The Eyes of the World," "The Heart of Humanity" and others.

Cedar Rapids and Sioux City See the Light.

A. J. Diebold, of Cedar Rapids, and M. Weil, of Sioux City, were recent Des Moines visitors. Both report that business is booming in their respective cities, and that they are getting higher admission prices for longer runs than ever before. "I believe that the time is coming when we will do fewer shows a day at higher prices, with fine music and short reels to fill out a program," said Mr. Diebold. "I know this is coming in Cedar Rapids and that our public is willing to pay more money than ever before for the proper kind of a program properly exploited and presented." Mr. Weil looks for the week's run on the big ones at Sioux City, and is already running many subjects four and five days, where two years ago three changes a week was the ironclad policy of the house.

"The Heart of Humanity" Gets Record.

So successful was the first week's run of "The Heart of Humanity" at the Palace, where Universal bought the house and showed the picture at 25 cents and 50 cents admission, that A. H. Blank purchased the picture for the second week at a record price in Des Moines, and will continue the run for seven days longer. The picture went over with a bang, and indications point to a tremendous second week's business. General manager of the "Heart's" shows in the Middle West, James V. Bryson, is delighted with the Des Moines run.

Blank Contracts for First Runs.

To take care of his rapidly increasing string of theatres, A. H. Blank has contracted for first-run Fox pictures for his Des Moines houses. He will divide the service up between the Garden, the Palace and the new Des Moines to open early in the summer. Mr. Blank has also signed for the Exhibitors Mutual stars for use locally. The deals for these pictures were closed through Manager Sid Mayer, of the Omaha office of Fox, and Manager Bob Ballantyne, of Exhibitors Mutual. The first Fox pictures will be run in the Blank houses in May.

All the Comforts of Home.

As enjoyed by Norma Talmadge and Conway Tearle during a pause in the making of "Nancy Lee."

Edwards Visits Des Moines.

Cal Edwards, district manager of the Kleine subjects released through the General offices, was a Des Moines visitor the past week. He sold several Chaplin reissues brought up to date to A. H. Blank for the Palace Theatre.

Ed. McCray Will Rest.

Ed. McCray, former manager of the Lyric at Oskaloosa, visited local exchanges recently. McCray will take a long rest before going into business again. He was formerly attached to the executive forces of Henry W. Savage, and may return to the legitimate show business another year.

Circus Publicity Campaign for Palace.

Manager Tessier, of Pathe, has placed Fanny Ward in "Common Clay" at the Palace Theatre here for a week's run. It will be shown the second week in April, with a circus publicity campaign.

Seattle News Letter

Brockell Leaves Seattle for Chicago.

F. M. Brockell, who came from Chicago to take over the management of the Seattle Goldwyn office last winter, is leaving to return to Chicago, where he will open up a new state rights exchange. He will have as his partner Clyde Elliott, formerly associated with him as sales manager in the Chicago Famous Players-Lasky office. Mr. Elliott has been special representative for Select, with headquarters in Los Angeles, for the past winter.

Tacoma Will Have an Angel.

Yamada and Kaiti, the Japanese owners of the Atlas Theatre in Seattle, have just opened a new motion picture house in Tacoma, which is to be called the Angel. The house seats 350, and has been equipped with the latest in projection. The H. A. Johnson Company, of Seattle, furnished the two Power's 6-B's and the motor generator set.

Hill and Hudson Buying More Houses.

C. F. Hill and Ed. I. Hudson, two Seattle film men, who bought the two theatres in Albany, Ore., last summer, have bought the Atlas Theatre in Roseburg and have closed it for two weeks for repairs and redecorating before opening under the new management. They have also acquired control of the Rialto, Medford, Ore.

Put on "Barbary Coast" at the Auditorium.

The Liberty and the Clemmer theatres in Spokane combined to play the "Fall of the Barbary Coast" at the Auditorium, Spokane's largest legitimate theatre, and the picture broke all records ever made by a motion picture in Spokane.

Items of Trade Interest.

W. C. Walker, who exports films to Java and the Straits Settlements, reports that the motion picture business in that part of the world is flourishing.

George Bessinger, long known in Seattle as the manager of the Union Theatre, has bought the Gem from O. S. Anderson. Mike Lyons bought the Union from Mr. Bessinger several weeks ago.

Nazimova's "Out of the Fog" has been the most successful of her plays shown at the Clemmer Theatre, and they have all gone over well.

Producers' and Distributors' News

H. B. Warner in a Story of the Desert and Caravans

NO MYSTERY equals the mystery of the desert, and no group of men are as mysterious as the lurking, wanderlng bands of Arab brigands. In "The Man Who Turned White," which will be especially notable because it brings back to the screen in the Jesse D. Hampton productions H. B. Warner, the elusive and sensational tactics of these fast-riding Arabic raiders will be shown.

It is a tale of the desert and caravan, of weird Arabic towns in which the East never blends with the West, of men as unpitying as they are daring and of love as primitive as it is dangerous.

In the role of Captain Rand of the Foreign Legion, who transforms himself into Ali Zaman, the leader of a band of desert marauders, Mr. Warner has a role that has given him full opportunity to live up to his reputation of being one of the most finished actors in America.

"The Man Who Turned White" was written especially for Mr. Warner's Hampton debut, and work on the production has proceeded so far in California as to permit of the prediction that it will be the most successful photoplay from an artistic and story viewpoint, at least, the noted actor has ever appeared in.

Make Record Booking on "Humanity" Film.

What is claimed as a record for booking a film attraction was established recently by Henry Huber, of the New York Universal exchange. Huber booked "The Heart of Humanity" into ten theatres within a radius of two square miles for showings during the same week. Eight of the theatres played the attraction the first four days of the week and the remaining two presented the attraction the last half of the week. The theatres to show the film within the week were the Metropolis, Colonial, Wonderland, Spooner, Elsmere, Pictorial, Elkwood, Model, Concourse and Paradise.

These bookings followed an eight weeks' presentation of the film at the Broadway Theatre, showings in each of the Loew theatres of the city and over a score of other bookings.

"The Better 'Ole" A Crashing Hit in Chicago.

The following wire was received by Ricord Gradwell, president and general manager of the World Film Corporation, from a representative of World Pictures in Chicago: "With a steady rain all day 'The Better 'Ole' opened at the Rose Theatre Monday to the best Monday business the house has done in months. The combined receipts of two other houses in the same block owned by the same people and playing pictures of best known stars, failed to equal 'Better 'Ole' business by one hundred dollars. One of our best known newspaper critics after looking at the picture, summed it up by saying it is such great fun of strange fashion that it has a distinct appeal that is of lasting qualities." "(Signed) L. A. Rozelle."

Marie Isn't Selling Thoughts, but Hats.

Else we'd offer Alice Brady a penny for her thoughts at the above moment from Select's "Marie, Ltd."

"Better 'Ole" Goes Big at the Rose in Chicago

LEE KUGEL, publicity director of World Film, is back from Chicago, where he handled the opening of "The Better 'Ole," at the Rose Theatre, Madison street, and had the pleasure of seeing the picture go over as emphatically as in New York.

"The big thing about the Chicago success," said Kugel, "was this: That it couldn't be charged to the legitimate production.

"In New York the show had been playing for months when the picture opened and some people were fond of ascribing the pictures' success to the 'turnaways' from the show.

"This hollow excuse doesn't serve in Chicago, where the show itself opened only the other week. The people wanted to see Old Bill of the films in response to his advance advertising and no other source should receive credit."

A banner was strung along Madison street for a distance of seventy feet and read: "Why the blinkin' 'ell don't you see the 'Better 'Ole' for 25 cents?" This worked directly to bring business, in the management's opinion. Old Bill "heads" were a strong feature of the lobby.

If you could rent your theatre you might move to that other town where you believe you will fit into community life less like a square peg in a round hole. Try The World's Classified advertising.

Heart Interest and Thrills Mark "Fighting for Gold"

HEART INTEREST and romance are generously mingled with the thrilling stunts in "Fighting for Gold," announced by the Fox Film Corporation as the current Tom Mix Victory Picture.

"Fighting for Gold" is an adaptation of a novel by William Macleod Raine. The picture was directed by Edward J. LeSaint from the scenario of Charles Kenyon.

Miss Teddy Sampson plays the feminine lead opposite Tom, and others in the supporting cast are Sid Jordan, Jack Nelson, H. Lounsdale, Robert Dunbar, Hattie Buskirk, Frank Clark and Lucille Young.

One of the most thrilling incidents ever shown in any Tom Mix picture is enacted in this production, when Tom Mix—as Jack Kilmeny, who is developing a mining claim in the West—catches Miss Sampson as she jumps from a wagon behind runaway horses into his arms, Mix galloping alongside on horseback.

Considerable of the action centers around a grizzly bear. When the grizzly breaks his chains and stampedes a party of picnickers the runaway is one result.

Another big moment occurs when Mix fights with three men for his mining claim and the girl he loves. The gun battle which follows is said to be packed with new Tom Mix stunts.

Sergeant Daly in Rothapfel Film.

Sergeant Dan Daly, said to be "the most decorated hero of the war," whose challenge, "Come on you ———, do you want to live forever," has gone down in history, is seen as one of the features of Samuel L. Rothapfel's magazine number, one of the eight features of the first Rothapfel Unit Program.

By arrangement with Fire Chief Kenlon, of the New York Fire Department, Mr. Rothapfel will show, also, in this magazine, the contrast between the old horse-drawn "steamers" of yesterday and the new fire-fighting apparatus of today. These are two of the many interesting subjects included in the magazine section of the first Rothapfel Unit Program.

Nat Goodwin Play for Earle Williams.

Earle Williams is embarking on another photodrama of big interest—a screen version of the late Nat C. Goodwin's starring vehicle, "The Usurper." Mr. Williams will, for the first time, be seen as a cowboy. It is a role that is especially appealing to him and a welcome relief, he says.

A strong cast has been assembled to give Mr. Williams support in "The Usurper." In accordance with the Vitagraph policy of picking people primarily qualified to portray certain roles, another leading woman will be seen in the production. She is Louise Lovely. James Young is directing the production.

Washington Theatres Buy Power's.

The H. A. Johnson Company, of Seattle, is busy selling Power's Cameragraphs. They write in to say that they sold two 6B cameragraphs to the Weir Theatre, at Aberdeen, Wash., and two 6B cameragraphs to the New Angle Theatre, at Tacoma.

Select Film Is Praised by Dean of Girls' College

PREVIOUSLY skeptical about the advisability of allowing the girls at St. Mary-of-the-Woods College in Indiana to witness a showing of Constance Talmadge in "Mrs. Leffingwell's Boots," Sister A. Clare, Dean of the Academy, has since declared the picture to be entirely free of objectionable features and the fin st film ever shown at St. Mary-of-the-Woods.

The showing at St. Mary-of-the-Woods came about in this manner. Sister Clare had previously arranged to have another feature shown at the Academy, but the day before the entertainment she was notified by the exchange which handled the other picture that it would be impossible to supply the print. Reluctant to let the day pass without the usual picture entertainment for the students, Sister Clare got into communication with A. F. Brentlinger, manager of the Liberty Theatre in Terre Haute, Ind., and asked him to help. Manager Brentlinger had already booked "Mrs. Leffingwell's Boots" for his house for the following night, but he said he would lend the print if the Sister would guarantee its return in the morning. Sister Clare said, however, that she had never seen a Constance Talmadge picture, and asked if it would be advisable to show such a picture to the girls of the Academy.

Mr. Brentlinger answered the Sister's question by suggesting that she have the attraction screened privately before allowing the girls to see it. The Dean of St. Mary-of-the-Woods, after viewing the production, was satisfied that it could safely be shown to any body of girls in the world.

Stage Lead Supports Brady in Select Film "Redhead"

A COMBINATION of star and leading man which it is believed will prove one of the most successful ever seen on the screen, is reported by Select Pictures Corporation in the announcement of Alice Brady's forthcoming Select Picture, "Redhead," in which the star will be supported by Conrad Nagel, Miss Brady's leading man in her popular stage production, "Forever After" which is now in its twenty-seventh week on New York's Broadway.

Miss Brady and Mr. Nagel, owing to their close association in Miss Brady's stage production, are thoroughly familiar with each other's style of acting, and it is for this reason that Miss Brady selected Mr. Nagel to support her.

"Redhead" is a story by Albert Payson Dowst, which appeared in a recent number of one of the popular magazines. It was adapted for the screen by Charles Maigne, who also is directing the production, thus making the fifth Alice Brady production for which Mr. Maigne has written the scenario, as well as directed.

There are a number of thrilling moments in the picture, and an unusually new and different conclusion. Charles Stevenson also has an important part in the picture, and the other members of the cast are Robert Schable, Charles Eldridge and May Brettone.

Release "Go Get 'Em Garringer."

"Go Get 'Em Garringer," a stirring five-reel Astra star production, will be released by Pathe on March 23. It is a story of strongly organized border bandits of the West, of a sweet girl enmeshed in their web of infamy; of a two-fisted, quick-shooting he-man, who reveled in the sport of hunting down the criminals —a regular Western drama of the "wild, woolly days," with occasional flashes of good comedy and the tender glow of beautiful sentiment.

Helene Chadwick is the heroine. Franklyn Farnum plays the part of Garringer, who runs down the outlaws.

Harold Lockwood is a Bit Puzzled in This Scene from Metro's "A Man of Honor."

Paramounts and Artcrafts for April Announced

MARY PICKFORD again appears on the Famous Players-Lasky Corporation schedule in the announcement of the Paramount and Artcraft releases for April. Including this production there are four Artcraft pictures on the list, the others being a Cecil B. DeMille special and productions in which Elsie Ferguson and William S. Hart are the respective stars. Eight Paramount productions, presenting John Barrymore, Shirley Mason, Marguerite Clark, Bryant Washburn, Dorothy Dalton, Charles Ray, Enid Bennett and Wallace Reid as stars, are also included in the schedule for the month.

The Mary Pickford production, "Captain Kidd, Jr.," is one of the first to be released, being scheduled for April 6. This romantic story by Rida Johnson Young was adapted by Frances Marion and the picture was directed by William D. Taylor.

Also released on the sixth are John Barrymore in "The Test of Honor" and Shirley Mason in "The Rescuing Angel," both Paramount Pictures. The former is an adaptation by Eve Unsell of E. Phillips Oppenheim's novel, "The Malefactor," and presents Mr. Barrymore in his first strictly dramatic role in Paramount Pictures. John S. Robertson directed the picture. The Shirley Mason picture, directed by Walter Edwards, is an adaptation by Edith Kennedy of Clare Kummer's play of the same name.

April 13 is the release date of Marguerite Clark's Paramount picture, "Let's Elope," adapted by Katherine Reed from Fred Jackson's stage comedy, "The Naughty Wife," and directed by John S. Robertson. Bryant Washburn in "Something to Do," is also scheduled for that date. This Paramount picture is from a story by Maximilian Foster, with scenario by Will M. Ritchey and direction by Donald Crisp. On the same date also Thomas H. Ince presents Dorothy Dalton in "The Homebreaker," from the story by John Lynch and scenario by R. Cecil Smith. Victor Scherzinger directed.

Elsie Ferguson in the Artcraft production, "Eyes of the Soul," founded on George Weston's magazine story, "The Salt of the Earth," is scheduled for April 20. Emile Chautard directed from Eve Unsell's scenario. Released the same date William S, Hart in the Artcraft picture, "The Money Corral," written and directed by Lambert Hillyer and Mr. Hart, and Charles Ray in "Greased Lightning," a Paramount picture written by Julien Josephson and directed by Jerome Storm.

Cecil B. DeMille's new production for Artcraft, "For Better, For Worse," will be released April 27. Edgar Selwyn wrote the original story. The scenario is credited to Jeanie MacPherson.

"The Law of Men," a story by John Lynch, which Ella Stuart Carson adapted serves as a Paramount vehicle for the Thomas H. Ince star, Enid Bennett. This picture directed by Fred Niblo, is also scheduled for the 27th, as is "The Roaring Road," a Paramount picture starring Wallace Reid.

The comedies for the month are as follows: April 6, Mr. and Mrs. Sidney Drew in "The Amateur Liar," by Albert Payson Terhune; April 13, Louise Fazenda, Chester Conklin and Phyllis Haver in the Mack Sennett two-reeler, "The Foolish Age"; April 20 James Montgomery Flagg's satire, "The Last Bottle," starring Harry Foshay and Dorothy Fitch, and the Mack Sennett comedy, "The Little Widow."

In addition to these, there will be released in the Success Series, Mary Pickford in "Hulda from Holland," John Barrymore in "The Dictator," Marguerite Clark in "Gretna Green" and Victor Moore in "Chimmie Fadden"; also the usual weekly issues of the Paramount-Burton Holmes Travelogues and the Paramount-Bray Pictograph.

Record Advance Bookings on New Serial.

With advance bookings that give every promise of breaking records throughout the country, Pathe's coming serial production "The Tiger's Trail, in which Ruth Roland is starred, will be released on April 20.

"The Tiger's Trail," in addition to its star, Miss Roland, has a notable cast, headed by George Larkin. The story is by Arthur B. Reeve, author of several successful Pathe serials and creator of the famous Craig Kennedy detective stories, and Charles A. Logue, author of many popular screen successes. It was done in scenario form by Gilson Willets.

Do you want to change your position? Seek new employment through The World's Classified advertising.

"Thou Shalt Not," Fox Feature with Evelyn Nesbit, Has a Pertinent Story.

Nationwide Exploitation on New Pathe Serial

A BILLBOARD showing and publicity campaign, nationwide in its scope, will exploit "The Tiger's Trail," Pathe's serial of mystery and adventure, starring Ruth Roland and presenting a big cast including George Larkin, Frederick L. Kohler and others.

The story, dealing with a strange tiger-worshipping cult of Hindus, is the work of Arthur B. Reeve, author of the "Craig Kennedy" stories and several previous Pathe serials, and Charles A. Logue, author of many successful photoplays. It was put in scenario form by Gilsen Willet, and is being made at the Astra West Coast Studios.

From the poster and publicity viewpoint alone, "The Tiger's Trail" will be one of Pathe's most notable achievements. As has been the case with previous serials, Pathe's plan contemplates a campaign that will bring the production forcibly to the attention of exhibitors and fans alike, and with this end in view, the masterful twenty-four sheet will be posted in every city of importance in the United States.

The twenty-four sheet is striking and attention compelling. It is the work of Dan Smith, famed as a portrayer of animal life and an illustrator of magazine stories and novels. The dominating figure is a huge tiger in the act of springing on the star who is shown crouched in the reeds, awaiting the impact.

In addition to the twenty-four sheet, the advertising matter to be issued on the new serial includes the following: 1, 3 and 6-sheet posters on each episode; photographic lobby display; a 2-color herald; one-column cut (three styles) of Ruth Roland, one two-cut of Ruth Roland, one half-column cut of Ruth Roland, one-column cut of George Larkin; a two-column scene cut on each of the first three episodes; seven line cuts; black and white photos of Ruth Roland and George Larkin; a 22x28 sepia photograph of Ruth Roland; four slides; and a two-color campaign book containing reproductions of the advertising matter, with publicity covering the entire serial, the cover to be a reproduction of the twenty-four sheet poster.

Charles Ray in a Western Role.

Charles Ray has a role in "The Sheriff's Son," his next picture, released March 30, which is said to afford him a splendid chance to give a constructive interpretation of a strikingly interesting psychological character, according to advance notice from his producers. He plays Royal Beaudry, a lad from the West, who has been educated in the East. He inherits a great fear from his mother, who endured a great shock just before he was born, and the narrative shows how he fights the fear, returns to the Western country of his birth and makes a splendid showing against the cattle thieves who were his father's enemies, regaining his courage and manhood, and winning the girl he loves in the bargain.

Charles K. French, is seen in the role of Hal Rutherford, the chief of the cattle rustlers, and Lamar Johnstone, Otto Hoffman, Clyde Benson and John P. Lockney have important roles.

New Faces Will Be Seen in Griffith's Next Artcraft

IN the Griffith Artcraft picture, "The Girl Who Stayed at Home," released March 23, new faces are to the fore. This drama, based upon a story by S. E. V. Taylor, serves to introduce a number of personalities new to the list of Griffith players.

Carol Dempster, who portrays one of the leading roles, that of Mlle. Blossom, is new to pictures, but not to the fine arts. Under the tutelage of Ruth St. Denis she rose from a first year pupil to the position of solo dancer.

Clarine Seymour, who appears in the role of "Cutie Beautiful," a cafe dancer, is not strictly a new screen player. She has been seen in the "minors" for several years, at intervals, having begun her picture career in the days of Thanhouser.

Richard Barthelmess also makes his first appearance in a Griffith production in one of the two leading male roles, the other being played by Robert Harron.

Syn de Conde and Tully Marshall are others who have important roles.

Buying from newsdealers at 15 *cents the copy is all right—if you always remember to buy. Missing occasional copies frequently means the loss of many ideas that mean money in the box office. Subscribe to Moving Picture World at* $3 *the year, save* $4.80 *and get every copy, every week, as issued.*

"Well I'll Be ——" Starts New Comedy Series

SOME time in April, Vitagraph will inaugurate its new Larry Semon comedy service, with this comedian appearing exclusively in the new series, supported by a company of fun-makers chosen from the best talent in the field.

The Larry Semon Comedies will be released once a month and will be directed by the star himself. Blazoning the new laugh-path as the first release will be "Well, I'll Be——."

This first Larry Semon feature comedy has been completed. It is a rip-roaring, rough house comedy with a plot, and carried to a logical conclusion although an excruciatingly funny one. It deals with the much disdained tenderfoot sheriff in a mining town, being a travesty on Western subjects. "Well, I'll Be——" introduces a new comedienne to the screen in the person of Lucille Zintheo.

Already reservations for the Semon series are coming into the branch offices of Vitagraph.

Go to Mississippi for Exterior Scenes.

Director John S. Robertson, Assistant Director Frank Walton, Cameraman Jacques Monteran and the members of the cast of "Come Out of the Kitchen," Marguerite Clark's new Paramount picture, have gone to Pass Christian, Miss., where the work of filming the exteriors for the production has already commenced. When the work at Pass Christian is completed the company will return to New York, where the interiors will be filmed at the Fifty-sixth street studio of Famous Players-Lasky.

The members of the cast who made the journey to the far South include Eugene O'Brien, leading man; Crawford Kent, Frances Kaye, Bradley Barker, Albert M. Hackett, May Kitson, George Stevens, Frederick Esmelton, Mrs. August Anderson, Rita Spear and Frances Grant.

"Come Out of the Kitchen," which was written by Alice Duer Miller and was presented on the legitimate stage for nearly two years with great success, was adapted for the screen by Clara Beranger. It is a romantic comedy.

Hart Working on His Next Picture.

The next William S. Hart picture will be from a magazine serial called "Square Deal Sanderson," it is reported, though little is as yet being announced concerning the picture or the cast.

The Artcraft star began work last week on the production at his Hollywood studio and several important sets are being constructed.

The total unfitness for real life of the youngest child in a large family is taken as the central theme of "Little Comrade," a Paramount picture released March 30 in which Vivian Martin is to appear. A person who has been spoiled by a series of older brothers and sister, as well as too fond parents, is forced to undergo a lot of suffering later in life when problems arise.

Niles Welch has the leading role. Others in the cast are Vivian Martin, Gertrude Claire, Richard Cummings, L. W. Steers, Eleanor Hancock, Nancy Chase, Pearl Lovici.

Two April L.-Ko. Releases Announced.

"A Skate at Sea" and "A Movie Riot" have been selected as the L.-Ko. comedy release for April 2 and 9, through Universal exchanges.

The first named comedy features Charles Dorety and has been directed by Vin Moore. The picture is said to be replete with comical and thrilling situations.

"A Movie Riot" is enacted, for the most part by child actors and the Chinese comedian, "Charlie, from the Orient." The plot develops when a number of children visit the moving picture studio and attempt to turn out a drama of their own.

"Partners Three" Has Big Roles for Players

THAT every character of prominence in "Partners Three," the new Paramount picture from the Thomas Ince studio, starring Enid Bennett, has a powerful role is the report from the west, where the film has recently been completed under the direction of Fred Niblo.

The leading role, that of Agnes Cuyler, gives Miss Bennett an opportunity for unusual work, while a peculiarly sympathetic role is that of Hassayampa Hardy, played by John P. Lockney. Robert McKim has a particularly despicable heavy role and Casson Ferguson gains sympathy by his rendition of the leading support for the star. Lydia Yeamans Titus is also cast for a good part.

J. G. Hawks wrote the story and the scenario. It is a tale of a girl who to escape the distasteful cabaret life marries a westerner whom she hardly knows, and goes to the desert country with him. He proves to be a worthless brute and she is left by him to shift for herself in the desert. Succored by a queer old desert rat, she finds new love in the person of a young chap she redeems.

The desert scenes are said to be particularly effective. George Barnes did the photographic work.

L-Ko Companies Pushing Production.

L-Ko companies are making hay while the sun shines at Hollywood these days. During the past three weeks a number of new comedies have been started and many new players added to the producing force. Craig Hutchinson has just put the finishing touches on the new comedy entitled "A Marriage in Black and White," which features colored players. Jim Davis is working on a new production starring Charlie of the Orient, while Vin Moore is cutting and editing "Lions and Jail Birds" in which Charles Dorety, Merta Sterling, Helen Lynch and Ed Kennedy are prominently cast.

Hughie Mack has returned to the studios after a short vacation and Bud Jamison, formerly with Harold Lloyd, Juan Paco, Dan Russel and Clay Watson former Keystone director have recently been engaged by President Julius Stern.

Drews Are Efficiently Ridiculous.

"The Drews are efficiently ridiculous," states the New York Sun in a review of "Once a Mason," the latest Paramount-Drew release, which was a feature of the New York Rialto Theatre's "Comedy Week" bill. Most aptly has the Sun critic phrased the public consensus, which is demonstrated by the hearty laughter and applause that greets these two-reel Drew comedies.

To have reached the stage where their comedies are declared "efficiently ridiculous" is indeed gratifying to Mr. and Mrs. Drew. Their well deserved success is largely due to the conscientious effort and specialization in a delightful form of humorous depiction. Experience too has been a factor in the evolution of the Drew brand of comedy to its present entertainment standard.

"Veiled Adventure" Is Next Picture.

With first-run theatres throughout the country reporting advance play dates on Constance Talmadge's, "Experimental Marriage," announcement comes that Miss Talmadge's next offering will be "The Veiled Adventure. It is an original story by Julia Crawford Ivers, who has also written the scenario. This is the first original story to be used as picture material for Constance Talmadge this season. The story is being directed by Walter Edwards and Miss Talmadge's leading man will be Harrison Ford.

There is plenty of action and an unusually entertaining plot. In the cast are Stanhope Wheatcroft, Vera Doria, Rosita Marstini, T. D. Crittenden, Eddie Sutherland, Margaret Loomis and Vera Sisson.

Getting the Lion's Share ofIt.

An unusual face massage as developed in Universal's comedy, "Lions and Jail-Birds."

Last Big Lockwood Film To Be Released in April

UNCOMMON interest has been aroused by the announcement of the fact that April will see the release of the last and biggest of the Lockwood super-features made by that popular star for Screen Classics, Inc. The name of the drama is "A Man of Honor."

Screen Classics, Inc., has held in reserve this particular picture for the reason that it has acquired a peculiar significance as the last and biggest thing that Harold Lockwood ever did before a motion picture camera. Metro will distribute it.

The story is a screen adaptation by Fred J. Balshofer from the novel by Henry Kitchell Webster, and to add strength to the production of the story, Mr. Balshofer also directed the star in the filming of it, with the efficient Antonio Gaudio as sponsor for the photography. The Yorke Film Corporation made the production.

In Metro's opinion, Lockwood has reached in "A Man of Honor" greater heights than at any time in his remarkable career as a star of the screen, and the role essayed by him is of a vastly different character from anything which he has ever attempted. The company's enthusiasm is shared by exhibitors and exchangemen who have just seen a private showing of the picture.

The story is a romantic tale of love and finance, and the part assumed by the star is the strong and difficult role of an ex-newspaper reporter who, governed by the appeal of the underdog, thwarts the attempts of some magnates to crush the smallfry in the open market.

The usual strength of Screen Classics Inc. casts surrounds the star, among whom is Bessie Eyton, the leading woman. The other prominent members in the principal roles are Stanton Heck, William Clifford, Bert Starkey, Gordon MacGregor and Pomeroy Cannon.

A semi-tropical island in the Pacific Ocean furnishes the scenes for most of the exteriors used. The New York Stock Market scenes are depicted with great faith and were shot in the greatest money market in the world—Wall street.

First Comedies Shown Are Drews.

To be featured on the programs of a theatre that has heretofore consistently refrained from showing any comedies at all is the distinction won by the Paramount-Drew comedies. The high calibre of this new series of two reelers dispelled the prejudice of the management of the California Theatre, San Francisco, for short subjects in humorous vein.

"Romance and Rings," the first Paramount-Drew release, was played at this house with special musical accompaniment.

The California Theatre, Los Angeles, under the same management as the San Francisco house, is also headlining these comedies. "Once a Mason," the second of the series, was much enjoyed by the patrons of this theatre.

"Paramount-Drew comedies are winning on merit in the best theatres," states President Amedee J. Van Beuren of the V. B. K. Film Corporation, producers of this series, "and there is no doubt of the ability of Mr. and Mrs. Sidney Drew to 'keep you smiling'."

"From Headquarters" Is Booked for First Runs

WITH weeks of advertising of the most comprehensive sort back of it, "From Headquarters" reaches the screen. This Vitagraph release features Anita Stewart. Supporting the star is a cast of well-known screen players. The play was directed by Ralph Ince.

The story involves the thing called "justice." It poignantly points out the inequality of the law as applied to those problems of womanhood of which Blachstone and Coke do not take cognizance.

"From Headquarters" is already booked in the first-run houses. Special advertisements have been prepared by Vitagraph in the form of mats and electros. One, three and six sheets have aided the huge campaign.

Then there is a special lobby display, comprised of hand-colored prints and a title card, in colors also, for the lobbies of theatres. All this in addition to a variety of stories for Sunday and daily use by the press, with illustrations in newspaper screen to pick from.

A special edition of the Vitagraph News further has served to steer exhibitors along the proper course in extracting the minimum of returns from the showing of "From Headquarters."

Keenan Working on Second Production.

Frank Keenan is in the midst of his second production at the Los Angeles studio and considers that in "The Game" he has a story in itself so vital, so rich in tense emotional value as to more than amply approximate the ideal of narrative and picture which he set up in his announcement that he was going into individual production.

"The Game," in which Mr. Keenan is both the star and the supervising director, is by Jack Cunningham, from the story by Kate Corbaley. It is a drama of parental love, intrigue and adventures. Ernest C. Warde is the director and the leading woman is Lois Wilson.

In the cast, also, are George Fisher, Lillian Langdon, Edwin Tilton, John Linze, Gus Prixley, Thomas Bates and "Bobbie" Mack.

HERE STANDS THE MAN!

TRUE, HE COULD BASK IN THE SUNSHINE OF A SIREN'S SMILE AND SIN AWAY HIS IDLE HOURS. BUT, WHEN RINGED ABOUT BY THE SERPENT-FIRE OF SUSPICION ABOUT HIS LOYAL AND TRUSTING WIFE, REASON FLEES AND HE DISOWNS HIS OWN CHILD

AS A MAN THINKS
(SO SHALL HE BE)

Select Reproduces Newspaper Cartoon as Poster

THE NEW YORK HERALD has given Select Pictures Corporation permission to reproduce as a three sheet poster for "Bolshevism on Trial," the full page cartoon which appeared in its issue of March 10. This cartoon depicts figures representing Labor and Capital, united to repulse a crawling, bearded, unkempt figure representing Bolshevism, and push him off the face of the globe. In the background stands the Statue of Liberty—under its beneficent and truth revealing rays the industrial forces, which have built up America, have joined hands to avert the common peril and preserve our native land as the home of the free.

Select Pictures special attraction, "Bolshevism on Trial," has absolutely no connection of any nature with the campaign being waged against this menace, nor is this picture put out as propaganda, but only as a highly dramatic entertainment, telling a story of America and average Americans. "Bolshevism on Trial" comes, however, at a time when the subject behind the picture is the universal topic of the hour.

The Herald cartoon was recognized by Select officials as a highly appropriate subject for poster display for this great special. Accordingly it has been reproduced in color and will be seen on billboards everywhere, as part of the big lithograph campaign to foster public interest in the Select picture.

Try for Comedy and Pathos in All Barriscale Films

IN selecting and producing a vehicle for Bessie Barriscale her management tries to include in the story the following:

Light and shades, drama accompanied by light touches of comedy pathos, heart interest; a character to be played by her which will have the sympathy of the audience.

Miss Barriscale in "Hearts Asleep," her next release through Exhibitors Mutual, portrays the character of Nancy, a bit of the world's driftwood in a story that contains all the aforementioned attributes. She has been found by Mother Hawkins, a character corresponding to a female "Fagin." Nancy has been brought up amid the surroundings of a gang of thieves, but, as is emphatically pointed out in the story, she refuses to "steal a dime." This point of the story is one by which an appeal is made to the audience for sympathy. As the story was originally submitted, Nancy was a finished pickpocket, but, for the sake of plausibility and to gain sympathy, this was changed. In connection with the scenes in the Hawkins den a dance is given, which develops a fine comedy touch.

Another attempt for sympathy is made in a scene where Nancy, compelled to act as look-out for a band of thieves, yields to her conscience and, though threatened with death if she "squealed," deserts her post and goes to the one man who had shown her any kindness, Uncle John Lewis.

Rebuilds Old Chinatown for Scene in "Checkers"

ONE of the biggest and most interesting sets which Director Richard Stanton has erected at the William Fox studio in Fort Lee for "Checkers," the racing picture which Mr. Stanton is producing as a big special attraction, is that showing the Chinatown of some years ago—the sordid district of abducted girls, opium dens, dark alleys, tong men and mysterious underground passages.

The set was built under the supervision of Captain Hannon, of the Elizabeth street police station, New York, which has Chinatown within its jurisdiction.

Sends Oriental Atmosphere.

The Chinatown scenes show the adventures of a young Southern girl who has fallen into the hands of the denizens of Chinatown, and her rescue by Checkers, the jockey who is the hero of the play. All of the oriental atmosphere, the mystery and the fascination that have lured thousands of sightseers is given in the picture, which, it is said, not only will give an illuminating picture of New York's Chinatown, but will reveal conditions which prevail in the Chinese quarters of other large cities, like Chicago, Boston and San Francisco.

"Lord Jim" Is Bennison's Fourth.

Announcement is made by the Betzwood organization that the fourth Louis Bennison to be released through Goldwyn will be an international broad comedy, "Lord Jim," by Ira M. Lowry, with its plot and scenes laid both in the United States and England. Ira M. Lowry, director of all of the Bennison productions, has adopted the novel policy of giving his star diversity in stories. He has no desire for the public to consider Bennison simply as a likable Westerner, for there is considerably more to his abilities than that. He is a splendid dramatic actor, a daredevil rider and lariat expert, a sensationally accurate marksman and rifle shot, a character actor with a positive genius for make-up and disguise and a comedian

Dual Roles for Players in "Daughter of Mine"

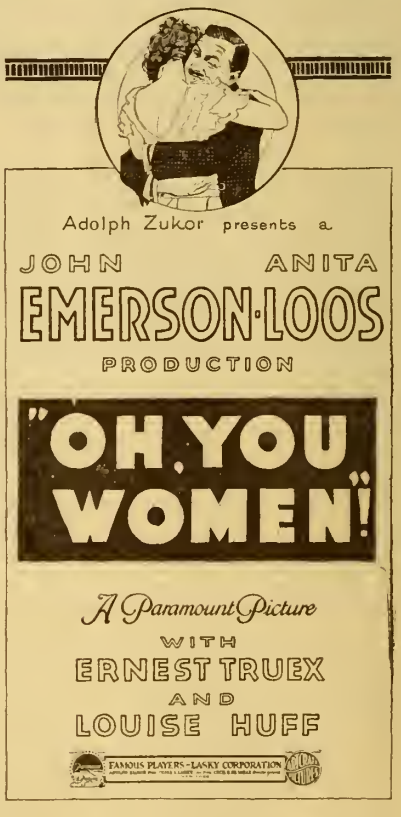
PRACTICALLY every picture star has appeared in a dual role. The good girl and her iniquitous sister have ever been the delight of the ambitious actress. And the cinematographer revels in the opportunity for "double exposure," when he brings both on the screen at the same time. But there are revolutionists at work nowadays, revolutionists among stars and authors. Such are Madge Kennedy and Hugo Ballin, creator of "Daughter of Mine," the star's newest Goldwyn picture.

In the play not alone Miss Kennedy, but every player enacts a dual role. The star's two characters are not the conventional "good" and "bad" sisters, but Rosie Mendelsohn, daughter of the tenements, and Lady Diantha, the heroine little Rosie thinks she should be.

The heroine's father, a venerable, orthodox Jew, is transformed into Lord Noblebrow, master of a stately castle. And Rosie's sweetheart, George Howard, a poet of the slums, becomes a romantic, sonnet scribbling figure who calls himself "Byron Mulvaney." Her employer, whose stenographer she is, is found to be Baron Landsandhome, implacable in his desire to wed Lady Diantha. Even the marriage broker who makes Rosie's life a burden finds a place in the pomp of Lady Diantha's home, and the busy proprietor of the pastry shop which the girl frequents is found to be the gaoler of the dungeon in the castle.

Fritzi Brunette to Lead.

Fritzi Brunette has been engaged to play opposite William Russell in "The Signet of Sheba," which William Russell Productions is making for the American Film Company, Inc. Her role is considered a highly "grateful" one, affording rare opportunity for strong emotional work.



BOOKING NOW ON THE OPEN MARKET PLAN

"The Probation Wife" Plays to Big Business Everywhere

NORMA TALMADGE'S lates Select picture, "The Probation Wife," is going over big in every territory. Reports reach Select's home office daily of record-breaking runs.

During the week of March 9 to 15 the production played the Rivoli Theatre in New York, where it was proclaimed by press and public as Miss Talmadge's greatest effort. Record attendances were reported.

In Chicago at Sig Faller's Bijou Dream Theatre "The Probation Wife" closed a run of two weeks on March 22. During this period the attraction was also shown at other Chicago theatres, and reports in each instance showed crowded houses and delighted audiences.

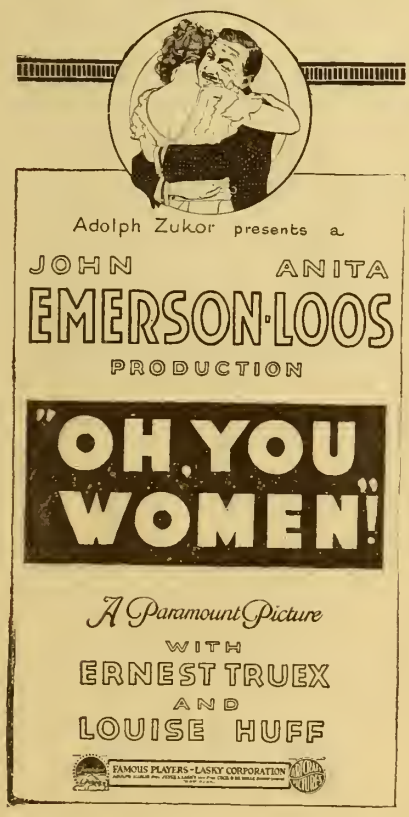
Among the other big city theatres where the picture has already been shown are the Metropolitan in Washington, the Walnut Street Theatre in Cincinnati and the Alhambra Theatre in Indianapolis.

The story is by Angie Ousley Rooser and was directed by Sydney A. Franklin. Thomas Meighan is Miss Talmadge's leading man and the others in the cast are Florence Billings, Alec B. Francis, Walter McEwen, Amelia Summerville, A. Brooke and S. Liston.

Inter-Ocean Buys Louise Glaum Feature.

The foreign rights of the "The Goddess of Lost Lake," a Brunton made production in which Louise Glaum is starred, were last week purchased by the Inter-Ocean Company. The transaction was handled through Federal Photoplays, Inc., which is supervising the marketing of the picture.

"The Goddess of Lost Lake" is being released in the United States through the W. W. Hodkinson Corporation.



AVAILABLE FOR EVERY EXHIBITOR—EVERYWHERE

THIS IS THE WIFE (ELINOR)

IN OLDEN TIMES, IF A GIRL MADE A MISTAKE BEFORE MARRIAGE AND DID NOT CONFESS TO HER HUSBAND, SHE WAS STONED TO DEATH

SOCIETY AND RELIGION STILL DENY WOMAN THE LIBERTY ENJOYED BY MAN

AUGUSTUS THOMAS
TELLS WHY IN

AS A MAN THINKS

Lavish Robes Worn by Nazimova in "Red Lantern"

ROBES of regal splendor are worn by Nazimova in "The Red Lantern," now being assembled at the Nazimova studios in Hollywood, in which the Russian star will be presented by Richard A. Rowland and Maxwell Karger. Among these robes is the heavy silken garb of the Goddess of the Red Lantern and the awe-inspiring habiliments of a Chinese warrior chief.

For Mahlee, the half-Chinese, half-English girl, played by Nazimova, bears a not remote resemblance to France's Joan of Arc. True, she leads a hopeless cause, that of the Boxers against the European in China.

Nazimova wears the warrior's costume during the tumultuous scenes in the streets of Pekin, when the Boxers clash with the troops of the Allied nations sent to quell the uprising. Mounted, Mahlee leads the yellow hordes against their white fores until all hope is gone. Then, with the stoicism of the oriental blood, she seeks death by her own hand in the throne room of the Emperor's palace.

The warrior's costume, a striking robe of embroidered silk, with the head of a lion depending from the waist, is apparel worn only by those of the Chinese who stand ready to give their lives for the race. The lion's head is the highest symbol of valor at arms.

In other scenes Nazimova wears the robes of the Goddess of the Red Lantern.

On her head Nazimova wears the symbolical head-dress of the goddess, studded with peacock feathers and dozens of silk floss pom poms—the whole held in place by a band of gold embroidery that circles the forehead and temples.

"The Red Lantern" is based on the novel of Chinese life by Edith Wherry.

Besides playing Mahlee, Nazimova portrays the character of Blanche Sackville, delicately reared English girl and a half sister to the Eurasian.

"Common Cause" Still Going Strong.

Though some months have elapsed since the release of J. Stuart Blackton's production, "The Common Cause," through Vitagraph, bookings are still coming heavily on the big picture. As a matter of fact, "The Common Cause" gives every indication of being a live attraction throughout the coming summer.

As an indication of the sort of business that is still being written on this picture, Vitagraph reports that the New Center Theatre, Kansas City, began a two weeks' engagement of the feature on March 23. The Rialto, Lincoln, Neb., has just closed a successful four days' run, and the picture has also been booked into the Princess Theatre, Frankfort, Ind. These bookings picked at random are merely cited as an indication of the quality of the business still being done on the Blackton picture many weeks after its original release.

Mabel Normand Completes "The Pest" for Goldwyn

HER return to broad comedy made safe for all time by the success of "Sis Hopkins," Samuel Goldwyn is shortly to present Mabel Normand in a new comedy vehicle. It is "The Pest," a play that provides more action, more ridiculous situations and more opportunities for superior clowning and fun-making than any other of her previous successes.

The picture was produced under the direction of W. Christy Cabanne, who makes his skill known in Goldwyn Pictures for the first time in this important assignment. In the production the comedienne is again seen as a rural mischief maker, with, however, the addition of a logical reason for blossoming forth as a metropolitan belle.

Much of the interest is found in the primitive country ferry which Puckers, the character played by Miss Normand, runs across a shallow river. Out of Puckers' mismanagement of the ferry develops a surprising plot, which involves not only the girl, but every person in the town, with the big secret kept until the last scene of the play.

For portraying the amusing village types, Goldwyn surrounds Miss Normand with an interesting cast. Once more John Bowers is given the opportunity to play a "rube" part. He is Mabel Normand's leading man, and divides the comic honors with the star. Alec B. Francis makes his first appearance with her since "The Venus Model," and Charles Gerard, Jack Curtis, James Bradbury, Leota Lorraine and Pearl Elmore complete the list of principals.

"The Pest" is scheduled for release April 20.

Prepared Notices for Newspapers.

The reviews of new photoplays printed in Moving Picture World are written by experienced critics, who see the films in the form they will be released to picture showmen. Very frequently there is a sudden call from your local newspaper for a review of the feature you are showing. Reviews printed in Moving Picture World are available for just that purpose. Cut them out or copy them; have them ready to hand to the local newspaper; get them printed and thus get full value for your advertising.

THIS IS THE CHILD (DICK)

MAN WORKS FOR THE CHILDREN BECAUSE HE BELIEVES THEY ARE HIS OWN

WOMAN KNOWS

AS A MAN THINKS

A MENTAL REVELATION

"Getting Mary Married" Is a High Class Comedy

ACCORDING to a report from Select Pictures Corporation, Marion Davies' forthcoming Select attraction "Getting Mary Married," in which she was directed by Allan Dwan, is the genuine article. In fact, Select declares "Getting Mary Married" is the best thing Miss Davies has ever done. It so completely eclipses her previous productions that there is no comparison.

There is a long list of good things to be said about Miss Davies and her forthcoming picture. Her support is good, the titles are good, the continuity is good, the photography is good, the direction is good, and the lead, played by Norman Kerry, is unusually good. Altogether, Select avers, exhibitors may safely anticipate a top-notch production.

"Getting Mary Married" was written expressly for Miss Davies by John Emerson and Anita Loos. It is a high class comedy with a strong dramatic theme, dealing with the life of a young girl who is left to the mercies of arrogant and grasping relatives. The story is rich in romance and human interest, with an abundance of good natured comedy.

The photography includes a large number of particularly excellent interior and exterior shots. Miss Davies' support is also worthy of special mention, including in addition to Norman Kerry, Matt Moore, Frederick Burton, Amelia Summerville, Constance Beaumar and Elmar Grandin.

It is believed that the picture will be ready for distribution as an early April attraction.

Star Demonstrates Her Versatility.

Comes a cry this week from the far West, and the voice is recognized as none other than that of charming Bessie Love. Miss Love says that her last Vitagraph picture, "A Yankee Princess," has carried her through the whole range of feminine characterizations except the vamp, and now the star says when she has vamped through a picture her screen career will be complete.

Director David Smith has kept his star busy in this production, for she begins the picture as the toughest sort of a little street gamin and ends her picture in the ancestral halls of England's nobility.

Morey Does Clever Character Work.

Vitagraph's latest Harry T. Morey release, "Fighting Destiny," in addition to giving Vitagraph's star a typical "he-man" role, gives Morey the opportunity for a bit of the cleverest character work of his career, and incidentally brings to the screen a new phase of underworld life.

The story is founded on a magazine story, "Jungle Heart," by Stanley Shaw, and was directed by Paul Scardon. The story, though dealing with the underworld, is not an underworld drama. In his hunt for his fiancee who has mysteriously disappeared, Morey finds that the trail leads down to the slums of the city, and in order to gain access to the den in which he believes that the girl is held captive he disguises himself as a panhandler. And then the fight begins.

Morey as a panhandler does some remarkable character work.

Hampton Film Praised by Big Atlantic City Theatre

REPORTS from throughout the country bear out the Metropolitan verdict that "What Every Woman Wants," the Jesse D. Hampton production, featuring Grace Darmond, and released by Exhibitors Mutual, is one of the biggest box office attractions issued by this organization. The best evidence in support of this statement is the following telegram from Edward J. O'Keefe, manager of the City Square Theatre, one of Atlantic City's foremost photoplay palaces:

"Congratulations on 'What Every Woman Wants.' It is one great picture. One of the best we ever played, and we play all the big ones. It has everything that goes to make a good picture—good photography, direction, settings and high class acting, not forgetting the great title. We had big business all day, and will no doubt have bigger tomorrow. Will ask you to increase the two days I have it booked for our Cort Theatre on the boardwalk to three days. It should go over even better there. Your company is turning out some great shows. Keep up the good work."

"What Every Woman Wants" is getting first runs in every big picture centre, and from every standpoint is one of the most successful features Exhibitors Mutual has ever handled.

Vidor Writing Another Play for Brentwood.

King W. Vidor, author-director of "The Turn in the Road," a recent release of the Exhibitors Mutual, is at work on another production from his own pen for the Brentwood Film Corporation. This new feature is classed as a comedy-drama and will be entitled "Better Times." It is built on the theme of sunshine being within one and through heart-warming sentiment, pathos and bright comedy points the moral, "Keep a-Smiling."

Holds Preview of "Pettigrew's Girl."

A preview of "Pettigrew's Girl," Ethel Clayton's Paramount release of March 23, in which Monte Blue has the leading role, was given to invited guests at the Iris Theatre, Hollywood, last week. The picture was enthusiastically received.

"Pettigrew's Girl" is an adaptation of Dana Burnet's magazine story. It was scenarized by Will M. Ritchey. Miss Clayton has the role of a Broadway chorus girl, Daisy Heath.

More Than 4,000 Theatres Now Show the Ford Weekly

THE editors of the Ford Educational Weekly mix the lighter phases of life with the more serious picturizations that are presented through the medium of Henry Ford's motion picture newspaper. Evidence of this is found in the four subjects announced for release in April as follows:

April 6.—"Cut It Out," a story of plate glass making.

April 13.—"Northern Sports Under Southern Skies," Polo and hydroplaning at the Florida resorts.

April 20.—"Good Roads," a camera drama of roadmaking.

April 27.—"A Visit to New Orleans."

The picturization of the making of plate glass throws a "close-up on an industry that is among the foremost in America. "Northern Sports Under Southern Skies" shows the outdoor sports of the elite quartered at Palm Beach and other noted resorts. "Good Roads" presents an interesting and instructive study of how old roads are "exchanged" for new. "A Visit to New Orleans," showing a tourist's journey to the historic centres of this quaint city, is said to be one of the best of the Ford Educational releases.

Under Goldwyn distribution the Ford Educational Weekly, which had its first Goldwyn release in January, is now above the four-thousand mark, being shown under contract in that number of theatres. It has a first-run account in every city of ten thousand population and over. It also is booked in smaller towns and villages in every state of the Union.

A separate series of bookings is now being developed in factories, schools, lodges, unions, agricultural organizations and granges.

AVAILABLE FOR EVERY EXHIBITOR—EVERYWHERE

Lincoln Is Much Pleased with Zane Grey Pictures

E. K. LINCOLN, who recently arrived in Los Angeles to star in "Desert Gold," the first of the Zane Grey stories to be produced by the author's own company, Zane Grey Pictures, Inc., is enthusiastic over his role of "Dick Gale" in that production. It not only seemed to him a very powerful characterization, but one which suited himself particularly well. Mr. Lincoln is also very satisfied at the plan of production to be carried out by the Zane Grey Company.

"It looks as though a novel is really going to be put upon the screen at last," said Mr. Lincoln, "and it does me good to feel that I am going to have a big part in it. Hitherto, as Mr. Grey says, the plots of novels rather than the novels themselves have gone upon the screen, and I believe that what I would call a real picturization of a great author's work will be enthusiastically received."

Mr. Lincoln is also happy to be in Southern California again. "It is the real place to produce pictures, and a fellow realizes the full value of such a climate only after he has tried out both varieties—that of California and that of the rest of the country."

The W. W. Hodkinson Corporation has just announced that the Zane Grey productions will be distributed by them through the Pathe exchanges. This is the second line of new product recently taken on by the Hodkinson organization, the first series announced being the Augustus Thomas stories in which Leah Baird is starred.

Good Photographic Effects in Joyce Film.

When Vitagraph releases its new Alice Joyce feature, "The Cambric Mask," some noteworthy photographic effects will be disclosed. The story is rich in opportunities for startling departure from the conventional, and director Tom Terriss has taken full advantage of his chances.

"The Cambric Mask" is from Robert W. Chambers' novel of the same title, and deals in large measure with the exploits of the mysterious white riders, an organization resembling the Klu Klux Klan, but operating not for political purposes but more or less as a vigilante body for the neighborhood. The night scenes in which the riders go out on their mission of death and the dramatic climax of their ride at the quicksands in the swampy woodland make a thrilling spectacle.

Alice Joyce has a difficult role, but she is said to have added another splendid portrayal to her rapidly growing gallery of screen characterizations.

A New Thriller in "The Iron Test."

It is not an infrequent occurrence for the screen to anticipate the startling happenings in real life. A case in point comes to light in connection with one of the later episodes of "The Iron Test," newest Vitagraph serial.

The newspapers recently featured pictures showing an aviator jumping from one aeroplane to another while both machines were in flight.

A similar stunt was performed by Antonio Moreno in a novel rescue scene. The picture shows him flying in an aeroplane over a Mexican desert. He flies over an old stone mission, and, looking down from his place, sees the heroine in the clutches of one of the villains in a small stone enclosure. Whirling the plane around, he makes his leap from the machine down into the enclosure of the mission and rescues the girl.

Desmond's Work Will Arouse Enthusiasm.

William Desmond's admirers undoubtedly will be enthusiastic over his performance in "Whitewashed Walls," the Jesse D. Hampton production on Exhibitors' Mutual's list of Desmond releases. The photoplay is an adaption by George Elwood Jenks of a magazine story by James and Ethel Dorrance and is really a burlesque on life in a Latin-American country. It has to do with an American globe-trotting sculptor who obtains work in this funny little republic and who, because of an over-zealous Fourth of July celebration, gets in wrong with the "powers that be" and spends most of his time thereafter saving himself from being stood up in front of a whitewashed wall and shot.

Makes Film in Places Described by Author.

The Alma Rubens Company in producing "Diane of the Green Van," which will be her initial release through Exhibitors Mutual, traveled largely through the country which the author, Leona Dalrymple, wrote about in her $10,000 prize winning story. From Los Angeles, the Rubens company journeyed all the way to the Everglades of Florida, and then into the country of the Seminole Indians, who have a small part in the feature.

"Diane of the Green Van" is a story which throughout is rampant with real interesting film material. According to officials of Exhibitors Mutual, there is more action in the picture than in any other starring vehicle ever provided for Miss Rubens.

Early Episodes of Serial Ready.

A number of the earlier episodes of the new Vitagraph serial, "Perils of Thunder Mountain," in which Antonio Moreno and Carol Holloway are featured, have been completed, and will be screened in the projection rooms of Vitagraph's West Coast studios upon the arrival there of Albert E. Smith, the president of the company.

Mr. Smith is co-author of the new serial with Cyrus Townsend Brady, and the completed episodes have been held out West pending the arrival of Mr. Smith.

These early episodes are said to be full of magnificent snow scenes, and the thrills and feats of daring that have been so powerful an attraction in Vitagraph serials heretofore are enhanced both in their beauty and in their sensational aspect by these settings in the snow-covered wilderness.

"Lion and the Mouse" Going Strong.

Vitagraph's Alice Joyce production, "The Lion and the Mouse," seems to be gathering to itself about all the big business that the field offers. It has played the big Metropolitan circuit runs, and, of course, it has its Broadway run at the Rialto.

In Washington, Harry M. Crandall booked it for its first run at his Metropolitan, and followed it at his other houses. Word now comes that following the run at the Tivoli in San Francisco, it has played at the Coliseum. The Central Amusement Company, of Kansas City, has booked the film for its string of theatres, and the Orpheum at Topeka, Kan., and the Hippodrome at Leavenworth, Kan., are among the others who have come through this week with bookings.

Rogers Reports Select Boom.

Charles R. Rogers, New England manager for Select Pictures Corporation, and also manager of the Boston branch, visited the home offices of this corporation last week, after a short trip to Buffalo, where Mr. Rogers formerly lived and was in business. While in Buffalo, Mr. Rogers visited S. S. Webster, Select's branch manager in that city, and they exchanged sales suggestions and plans which had proven successful in one territory and pointed out the possibility of their application in the other territory. Mr. Rogers reported to General Sales Manager Woody on the extremely gratifying boom which Select pictures and Select specials are enjoying not only in Boston proper, but throughout the entire New England territory.

American Defense Society Praises "Made in America"

MADE IN AMERICA," because of its merit, is winning the unqualified indorsement of some of the largest and more influential patriotic and educational societies in the United States. The Boy Scouts of America was the first national organization to officially recognize and indorse the series. Its approval was closely followed by the International Committee of Young Men's Christian Associations. Then came the American Defense Society, which says over the signature of its secretary H. D. Craig:

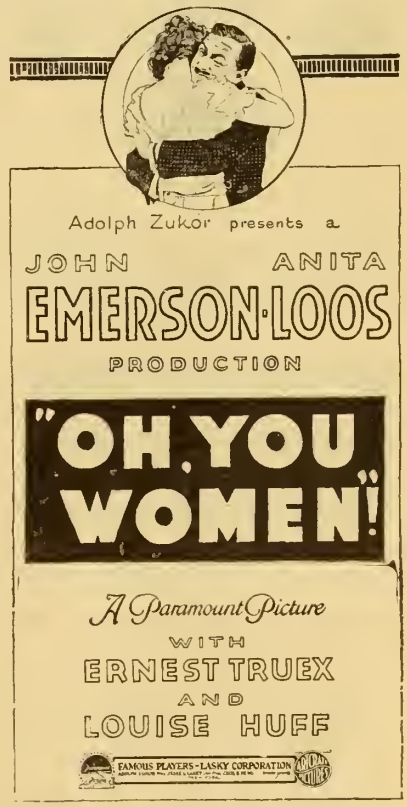
"The American Defense Society has always stood for universal military training, both for its value in military defense and in the physical and mental development of young men.

"This society is consequently in hearty accord with your visualization of the training camp life, and believes that the film, 'Made in America,' would be of national benefit."

The W. W. Hodkinson Corporation distributed the film, which is being released in series form.

World to Release "Little Orphant Annie."

World Pictures announces for early distribution a picturization of James Whitcomb Riley's poem, "Little Orphant Annie," in which Thomas Santchi and Coline Moore are the stars. This photoplay was made by Selig and the negative purchased by the Pioneer Film Corporation. The World, appreciating the merits of the picture and the widespread publicity attached to it through Riley's immortal poem, purchased it from the Pioneer Film Corporation, who intended to put it out as a state rights feature. The price paid for it by the World was such that it influenced the Pioneer Film Corporation to withdraw it from the state rights market, but not until after they had sold the rights to the city and state of New York and northern New Jersey.



A ROARING COMEDY OF TODAY'S FEMINISTS

"Two Woman" in Next Anita Stewart Picture

IN the wake of the big success being scored by "From Headquarters" comes the announcement from Vitagraph that its second Anita Stewart production, "Two Women," has been set for release for the latter part of April.

The story is an altogether different tale from the drama offered in "From Headquarters," a contrasting tale of the pure, unselfish love of one type of woman on one hand and of the faithless, fickle, selfish spirit of another type of woman. Most of the story is set in beautiful mountain country, the sort of background that the author, James Oliver Curwood, uses so frequently and with such telling effect.

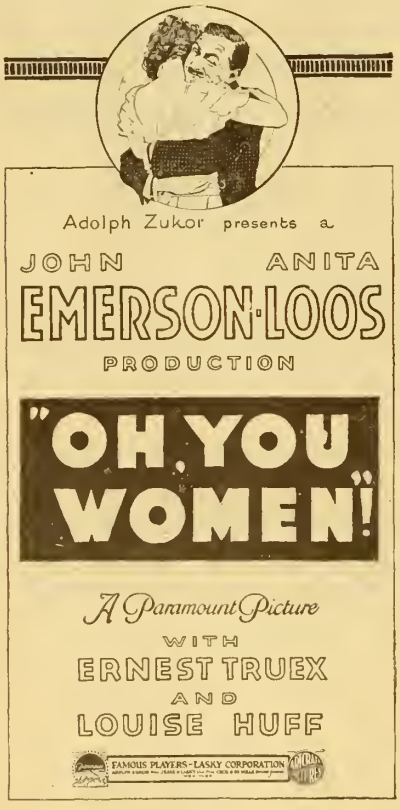
"Two Women" was directed by Ralph Ince, and was edited by Mr. and Mrs. George Randolph Chester.

It is Vitagraph's contention, therefore, that "Two Women" offers exhibitors a production that throughout has been guided by master hands. There is, in the first place, the popularity of the star; the author, James Oliver Curwood, who has to his credit some of the biggest screen successes, is in himself an attraction; the direction of Ralph Ince assures a picture of the utmost dramatic quality, and the editing of Mr. and Mrs. George Randolph Chester is a further guarantee of the style and finish of the production.

Billie Rhodes Film Based on Play.

Conforming with the Robertson-Cole policy of adapting books and plays for the screen whenever possible, the National Film Corporation, in obtaining "The Lamb and the Lion" for Billie Rhodes as an Exhibitors Mutual release, selected a successful stage play. Mrs. E. Magnus Ingleton, scenario editor of the National, is author of "The Lamb and the Lion," which she adapted from her own stage work, "The Wistful One." This play ran for seven weeks in Toronto before touring the United States.

Mrs. Ingleton is a well known English writer, and is the wife of one of Britain's most noted stage directors. She has had wide experience in both the dramatic and motion picture fields, and during her film career has directed a number of her own stories.



BOOKING NOW ON THE OPEN MARKET PLAN

"Our Teddy" Goes Strong in Small Town Theatres

THE McClure authorized Roosevelt picture, "Our Teddy," is duplicating in the small towns the big successes it made in the larger cities. From Texas and Kentucky came reports that Colonel Roosevelt's exploits on the screen are attracting large audiences and intense enthusiasm. At the Hippodrome, Dallas, Texas, and at the Princess, Bowling Green, Ky., the picture broke all attendance records, drawing audiences from all classes of people, including the non-moviegoers and the anti-Sunday opening crowd. Similar excellent results have been secured at the Garrick, Madisonville; Princess, Hopkinsville, and Union, Central City, Ky.

In many localities exhibitors have been assisted by prominent men who consider it a matter of civic pride to tell the people about the picture and assist the publicity campaigns of local theatre managers. Its healthy Americanizing influence enlists mayors, town councils, Red Cross and Boy Scout organizations, and the school authorities on its behalf, while the intense dramatic character of the story attracts the regular movie fans in as large numbers as do the most thrilling dramas from the scenario writers' brains.

Productions of the Harma Company.

The Harma Company, one of the most progressive film producing companies in Great Britain, has just completed two big national pictures entitled "The Power of Right" and "The Warrior Strain." The film shows how Right has always eventually triumphed over Might—as it did even in the very earliest days of history. Harry Maze Jenks, the proprietor of Harma Photo-Plays, is at present in New York. He has for the above-mentioned films the unstinted support of the British War Office and of the Central Association of Volunteer Regiments of Britain. For "The Warrior Strain" the British authorities lent to Mr. Jenks one of the huge machines — a Handley-Page — which were specially built for bombing Berlin.

Striking Studio Settings in New Artcraft.

Since Elsie Ferguson returned from Miami, Fla., to resume work at the Fifty-sixth street studio, New York, on her new Artcraft picture, "The Witness for the Defense," a number of unusual and artistic sets have been erected on the studio floor.

One of these sets, a large tent, of the kind used in India surrounded by tropical vegetation and embellished with numerous implements of native warfare, offered a picturesque background for an episode that will long be remembered.

Another set, representing an old English garden, was declared by several artists who went to the studio especially to look at it to be one of the most beautiful ever conceived by studio architects.

Lytell's Next "Blackie's Redemption."

Bert Lytell has nearly completed "Blackie's Redemption," produced at the Metro studios in Hollywood. The star's new picture is a scenarioization by Finis Fox of two of Jack Boyle's "Boston Blackie" stories that appeared in a monthly magazine, "Boston Blackie's Mary" and "Fred the Count." John Ince is directing. Alice Lake is Lytell's leading woman. The cast also includes Henry Kolker, Joseph Kilgour and Frank Currier.

Leaps Chasm on Horseback in No. 4 of "The Red Glove"

SOME of the most spirited action ever seen in a Universal serial is seen in the fourth episode of "The Red Glove," the late Big U serial release starring Marie Walcamp. The fourth episode, entitled, "The Passing of Gentleman Geoff," relates a story of the attack on the Blue Chip by the vulture band and of the death of Gentleman Geoff, supposed father of Billie. Finding that Tia Juana, the Mexican woman who possesses the map showing the location of the rich oil pools, has gone to the Blue Chip, Wiley and the vulture band attack the mountain post office and store, surrounding the place and attacking from all sides at once. The limited supply of ammunition possessed by the defenders is soon exhausted and Billie dashes through the ranks of the attacking party to seek aid from the sheriff and his posse. As Billie rides toward the hills the vultures give chase. Reaching a chasm Billie's horse leaps for the opposite bank, but slips, and with his rider falls forty feet to a sloping sand hill below, throwing his rider and rolling down a steep embankment into a water reservoir.

The fall of Billie and her horse from the rocky ledge to the water reservoir, many feet below, is one of the most thrilling incidents ever recorded by the camera, Universalites maintain. Director McGowan insisted that both Miss Walcamp and horse participate in the action, and to follow the fall closely the director used four cameras to record it.

Effective Night Scenes in Hayakawa Film.

The photographic mastery of Dal Clawson lends stirring effectiveness to the night scenes in "A Heart in Pawn," Sessue Hayakawa's current Haworth starring vehicle on the Exhibitors' Mutual schedule.

The charm and pathos of the stage play, "Shadows," from which "A Heart in Pawn" was adapted, was preserved to a large extent by the remarkable camera work of Clawson.

The night scenes in Japan are beautiful. Throughout the picture this fidelity to atmosphere is preserved—old Japan lives through the entire production. Some of the shots which Clawson obtained in Golden Gate Park, San Francisco, with its ideal Japanese setting, are real masterpieces of the photographic art.

"Common Clay" Meeting with Big Success.

The success of "Common Clay" as a drama on the spoken stage is being surpassed by its record as a Pathe special feature starring Fannie Ward despite the fact that the stage production ran for more than a year in New York and six companies played it in every city in the United States.

The established popularity for the A. H. Woods production of the Harvard prize play by Cleves Kinkead is what has aided greatly in putting over effectively the film version, backed by an abundance of advertising and publicity aids. All of the first-run houses where the big feature has been shown have advertised extensively and gone in for striking lobby displays.

Holds Pre-release Showing of Julian Film.

"The Fire Flingers," a Universal Special Attraction, was given a pre-release showing at the Broadway Theatre, New York, the week beginning March 23.

The film play relates a story of the love that weaves together the lives of a heartbroken girl whose cruel husband has killed himself and the man who poses as the man who died, and who, when he discloses his true identity, is saved from the hands of the law by the switching of Bertillon records of the dead man.

New York critics have recorded their praise of the production.

The Corbett Serial May Be Released in May or June

SIMULTANEOUSLY with the release of "The Red Glove," starring Marie Walcamp, comes the announcement from Universal City that work on the Universal serial, "The Midnight Man," which will introduce James J. Corbett to the screen, has progressed so rapidly that it is expected that "Gentleman Jim's" cinema debut will be made in May or June. Director James Horne is now working on the eighth episode.

The Corbett serial is being adapted from an original story by James W. Horne and Kenneth B. Clark. Harvey Gates has put it into scenario form. Corbett is seen as Bob Gilmore, the adopted son of John Gilmore, a seemingly wealthy man, who has obtained his fortune through forgery, and Martha, his wife, a gentlewoman, whose fortune her husband tries to secure when he finds his own wealth diminishing.

The cast for the Corbett serial includes Kathleen O'Connor, Joseph W. Girard, Frank Jonasson, Joseph Singleton, Orral Humphrey, Georgia Woodthorpe, William Sauter and Noble Johnson.

The Corbett serial will be in eighteen episodes. Universal's advertising and publicity forces are now at work on the big campaign book, posters and numerous stories for newspapers and magazines.

Special Opening Hours for Select Film.

Owing to the heavy demand for admission to all Loew theatres where Norma Talmadge is playing in her current Select picture, "The Probation Wife," special opening hours have been established. In Loew theatres where there is mixed vaudeville and pictures the doors are opened at 10:30 in the morning. The picture is put on at this hour, and is rerun starting at noon. After the second run the vaudeville bill goes on. In the other Loew houses devoted to pictures only the first showing of "The Probation Wife" is at 10:30 in the morning, and it is shown successively throughout the day, the final run starting at 11 p. m. This plan has been carried into effect in all Loew houses where "The Probation Wife" has already been shown, and will obtain in Loew houses where the attraction is yet to be seen.

Walter Perry Now in the Limelight.

One of the sudden rises to heights of screen fame is the success that has come to Walter Perry, whose character work in Jesse D. Hampton productions during the past year has firmly established him as a screen actor of unusual value.

Prior to coming to the films Perry was a popular vaudeville comedian. He also had many successes on the legitimate stage.

In Desmond's newest production, "The Prodigal Liar," which has just been completed and which will be released by the Exhibitors' Mutual, Perry has a role of more than ordinary importance and he brings to the portrayal an artistry that lifts his contribution to the picture out of the realm of commonplace and makes it as once a very effective and telling bit of film characterization.

Red Cross Nurses See "The Cavell Case."

Five hundred active members of the San Francisco Chapter of the American Red Cross were guests of H. L. Knappen, branch manager of Select's San Francisco exchange, recently at a private showing of Select's special, "The Cavell Case," in which Julia Arthur portrays the character of Edith Cavell, the martyred British Red Cross Nurse. The showing was given in the ball room of the St. Francis Hotel, and there was an additional program of music and singing. Members of the Spanish, Belgian and British consulates were also present.

The showing was arranged by Branch Manager Knappen on behalf of the San Francisco Red Cross Nurses who have been under fire in France, many of whom have returned to San Francisco with local troops.

Hall's Sixth Release Is a Typical Western Melodrama

FOR the sixth release on the 10-20-30 series of special productions, Frank Hall, president of Independent Sales Corporation, announces a typical Western melodrama, the only Western drama to be released so far on the 10-20-30 schedule. "When a Woman Strikes" is the title. The cast may be justly characterized as all-star, as four of the principal roles are interpreted by long-time favorites on the screen—Ben Wilson, Rosemary Theby, Neva Gerber and Robert Brower. All four are stars in their own right.

The story is of the West in the days when the sheriff was more powerful than the mayor or governor. It tells of the sacrifices made by a sister for a brother and the virile, big-hearted nature of a stage-driver who is made sheriff and solves a mystery that hangs over the lives of two innocent people.

Prints of the picture are now on their way to the Independent Sales exchanges. It is set for immediate release.

"Home" Is Mildred Harris' Next.

"Home" is the permanent title given Mildred Harris' latest Jewel production directed by Lois Weber and to be released shortly. The story deals with the efforts of a young girl to enter society, of her experiences at the country home of a girl schoolmate and the contrasts of the artificial society life and that of the girl's poor parents, who enjoy far more happiness in their humble surroundings than do the wealthy people who carry out a daily schedule of teas, dansants and entertainments. According to those who have viewed the film "Home" is the most appealing film drama in which Miss Harris has yet appeared. Al Ray, John Cossar and Clarissa Selwyn are seen in Miss Harris' supporting cast.

"Police" Is Third Essanay-Chaplin Release.

"Police" is the third of the Essanay-Chaplin quartet of revivified comedies to be released, bookings on which are reported by the George Kleine System to be larger than when first issued. The release date is March 29, although there are a number of pre-runs in downtown theatres of the larger cities for March 22.

In "Police," Charlie, on being released from prison, is exhorted by a fake minister to walk the straight and narrow. Being hungry, Chaplin fills himself up at a fruit stand. When he reaches for his one and only five dollar bill he finds that the spurious parson has "frisked" him. This results in a battle with the fruit vender. And then the fun begins.

"His Father's Wife," May Allison Next.

"His Father's Wife," an original comedy drama by E. V. Durling has been purchased by Maxwell Karger, Metro director general, to serve as May Allison's next starring vehicle. The production is to be made at the Metro studios in Hollywood.

Charles Swickard will direct Miss Allison. Work on the picture is to start at an early date. Walter I. Percival is to play opposite her in the forthcoming production. The task of making the story a scenario was given to Luther A. Reed.

Another Problem of Married Life.

The screening of "Charge It to Me," in which the American Film Company is starring Margarita Fisher, has now been completed. The picture will be published April 27.

This film bids fair to make a strong hit with wives, for it deals with the humiliating make shifts to which a young bride resorts in order to acquire a little ready cash to meet everyday trivial expenses.

"A Regular Fellow" Is Next Taylor Holmes Triangle

HAVING successfully launched the first of its new series of Taylor Holmes comedies with the release of "It's a Bear" on March 16, Triangle, with the publication of their April schedule, announces the second release featuring this well known comedian, "A Regular Fellow," for April 16.

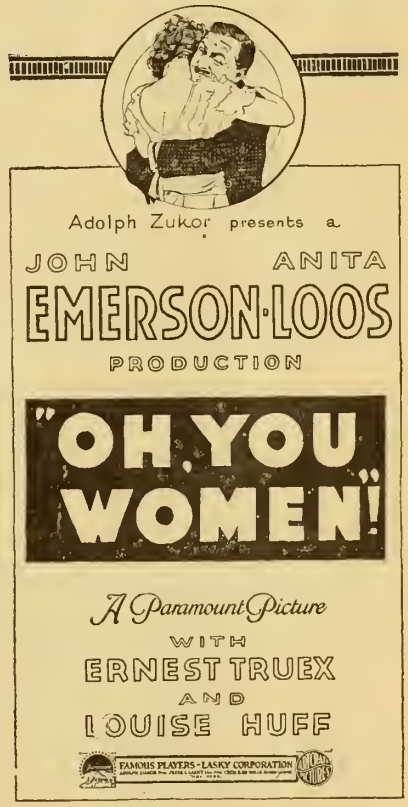
Director Christy Cabanne has surrounded this star with an entirely different environment from the Western atmosphere which prevailed in Mr. Holmes' first Triangle. In fact, most of the action takes place aboard ship. Fascinating scenes of life aboard a big ocean liner are shown, while the hero is presented as a violent woman-hater who, when he meets the girl of his dreams, changes his mind more quickly than any woman ever could, and gets aboard the liner "somehow" to pursue her.

Dr. Daniel Carson Goodman, who wrote "A Regular Fellow," is said to have furnished a story admirably adapted to Mr. Holmes' individual and unusual mannerisms, resulting in a comedy of the snap-and-go style, with thrills, romance and humor cleverly intermingled.

Mr. Holmes is ably supported by a cast of real merit, including Mrs. Holmes and Millicent Fisher, and such well known Triangle players as Lillian Langdon and Bull Durham. Sam Landers was the cameraman.

Minter Picture Breaks Denver Record.

"The Amazing Imposter," featuring Mary Miles Minter, had a three-day run at the Strand Theatre, Denver. All box office records were broken. The manager, A. F. Megahan, writes: "Our patrons were delighted. The story was good; photography and lighting effects superb; cast exceedingly well chosen; settings, acting and direction above criticism."



BOOKING NOW ON THE OPEN MARKET PLAN

Branch Reports Show Big Business with "Humanity"

A REPORT compiled by the exchange department of the Universal showing the business recorded on "The Heart of Humanity" brings out the fact that the production has eclipsed the sensational booking record established by "The Kaiser, the Beast of Berlin," during the first three months of its presentation throughout the country.

"The Heart of Humanity" was given its premiere at the Broadway Theatre, New York, on December 22, and within ninety days has been booked into more theatres than the "Berlin" film during a period of similar length. Not only has it been booked into more theatres than the "Berlin" film, but to date it has recorded even greater box office success.

The "Humanity" production has been shown in nearly every large city of the United States thus far, and letters and telegrams from exhibitors in all parts of the country tell of broken records and highest praise of the production by press and public.

The week ending March 22 marked the close of the sixth week of the film's exceptional showing at the Shubert Theatre, Minneapolis, and of several other extended runs in various cities of the Middle West. March 23 and 24 marked the start of indefinite runs of the big feature in 17 of the principal cities of the Mississippi Valley and of several score of runs throughout the Southern states and along the Pacific and Atlantic coasts. In Chicago and New York the production is playing to exceptional business in neighborhood houses, and in the Northwest territory where the film is being booked as a road show bookings that will keep the various companies en tour until July have been recorded.

Adolph Zukor presents a

JOHN ANITA

EMERSON-LOOS

PRODUCTION

"OH, YOU WOMEN!"

A Paramount Picture

WITH

ERNEST TRUEX

AND

LOUISE HUFF

FAMOUS PLAYERS-LASKY CORPORATION

AVAILABLE FOR EVERY EXHIBITOR—EVERYWHERE

THIS IS THE MODEL

MIMI HAS EYES, SUCH EYES — BEWARE!

FORM LIKE VENUS, MAN — TAKE CARE!

TRUST HER NOT!

STOP! LOOK! LISTEN!

SHE'S NOT AN ANGEL

AS A MAN THINKS

Goldwyn Announces Five Strong Spring Subjects

GOLDWYN announces five big productions for early spring release—pictures certain to add greatly to the popularity of Mabel Normand, Geraldine Farrar, Tom Moore and Madge Kennedy—and concluding with another of the Rex Beach productions.

Leading off is Mabel Normand's "The Pest," which Samuel Goldwyn confidently predicts will surpass in popularity her recent success, "Sis Hopkins." "The Pest," which is set for release April 20, gives the comedienne more opportunties for her inimitable art of clowning and fun-making than any previous vehicle ever offered her.

A week following this picture comes what is Geraldine Farrar's most powerful screen offering, "The Stronger Vow." Again the diva is supported by Milton Sills, Tom Santschi and Hassard Short.

Third in the list is Tom Moore's newest comedy-drama, "One of the Finest." Aside from the comedy element in the subject it is replete with tense situations that bring out the star's dramatic talents. Again Moore has Seena Owen as his vis-a-vis, and once more the Goldwyn star has Harry Beaumont as his director.

"Leave It to Susan," Madge Kennedy's newest Goldwyn production, will be released May 11. Though the light comedy element is the main theme of the new Madge Kennedy release, the star is once more given opportunity to display her versatility—to evoke heart throbs, as well as laughter, from her audiences. Wallace MacDonald is Miss Kennedy's leading man. Clarence G. Badger is directing the picture.

Rex Beach's "The Crimson Gardenia," a strong picturization of one of the author's best sellers, is his newest contribution to the screen. New Orleans at the height of the carnival season is the locale of this Beach production released May 18. The Mardi Gras has been faithfully reproduced and every detail of the gorgeous pageant is shown in a human story of romance, adventure and intrigue. Reginald Barker is supervising the production, which is rapidly nearing completion. The new Beach drama brings popular Owen Moore back to the screen.

Power's Installed in Hospitals.

Motion pictures are a great boom to the sick and unfortunate and it is the exception now where the well equipped hospital does not possess a moving picture outfit with which to entertain its patients.

The Nicholas Power Company, Inc., manufacturers of the Cameragraph, has placed its machines in these institutions:

Nebraska State Normal School, Peru, Neb.; South Dakota State Sanatorium, Custer, S. D.; State Homeopathic Hospital, Middletown, N. Y.; Norwich State Hospital, Norwich, Conn.; Danville Hospital for the Insane; Pontiac State Hospital, Pontiac, Mich.; Peoria State Hospital, Peoria, Ill.; Western Washington State Hospital, Fort Steilacoom, Wash.; Riverside Hospital, New York; Essex County Hospital, Cedar Grove, N. J.; Dayton State Hospital, Dayton, Ohio; Toledo State Hospital, Toledo, Ohio; Willard State Hospital, Willard, N. Y.; Hospital for the Insane, Battleford, Canada; Utica State Hospital, Utica, N. Y.; Western States Hospital, Hopkinsville, Ky.; The Insane Hospital Retreat, Pa.; American Red Cross U. S. General Hospital No. 16, New Haven, Conn.

Next "Big V" Special Comedy Ready.

Earl Montgomery and Joe Rock, whose "Big V" Special Comedies are not only mirth provokers, but likewise thrill inducers, will next be seen in "Girlies and Grubbers."

One of their stunts that called forth the applause of a big company of experienced players while the picture was in the making shows the two comedians jumping from opposite sides of a restaurant balcony to the middle of a grand staircase set in the centre of a room. The distance from the balcony to the staircase was twenty-five feet, and the drop from the balcony to the steps on which the Vitagraph comedy stars landed was a little over seventeen feet. Exhibitions of this sort of athletic prowess give the players in the West Coast studios as big a thrill as the audiences get later when the stunts are flashed on the screen.

"Girlies and Grubbers," as the title indicates, has pretty girls galore, while the grubbing end of it is well taken care of by the comedians in the restaurant scenes.

Stars Work on "The Open Road."

Monroe Salisbury, having completed "The Great White Darkness," is now at work on "The Open Road," written by Bernard McConville and being directed by Rupert Julian. "The Open Road" has an Italian setting and deals with the efforts of an Italian to get accustomed to Western ways and shows how he applies his knowledge of conditions when a band of rowdies interfere with his interests. Rhea Mitchell, well known to screen followers because of her work in various Mutual and independent productions, has been cast as Mr. Salisbury's leading woman. In his supporting cast are also Little Pat Moore, Alice Elliott and Frank Leigh.

American Retitles Minter Film.

The American Film Company send word that its new picture, featuring Mary Miles Minter, originally announced as "The Reign of Colleen O'Malley," has been re-christened "Mary O'Rourke."

Among Independent Producers

Conducted by C. S. SEWELL

Jans Company Gets Forty Tom Mix Single Reelers

IN line with its policy of following closely the public demand for short features, the Jans Distributing Company, with headquarters at 729 Seventh avenue, New York, has concluded a deal whereby it secures world rights for forty of the Tom Mix Western pictures.

The deal, by which the negatives for these pictures were secured from the Selig Polyscope Company, the maker of the productions, was consummated on the twenty-fourth instant, and the Jans Company announce that telegrams and mail requests are being received at their office in large numbers, and on the date the deal was closed several contracts for territory were signed.

These single reel pictures will be reissued on state rights basis, and the Jans Distributing Company announce that they furnish an unusual opportunity on account of the big demand for single reelers, as well as for the reason that the forty subjects referred to constitute all of the available Tom Mix one reel pictures.

Author Aids in Filming First Four Star Feature

HARRY RAVER, producer under Four Star auspices of "As A Man Thinks," film version of Augustus Thomas' stage success of that name, now practically completed, considers the new picture to be a striking illustration of the value of direct co-operation between author, producer, director and star.

"Everybody familiar with Augustus Thomas' work knows that his plays have been action plays—plays in which people do things every minute. All of the thirty-two Thomas' plays are so full of action, and the plots so cohesive, that it would be possible to film the speaking stage situations and achieve fairly satisfactory pictorial drama.

"The Thomas' plays are being picturized under the author's eye. Also, he is not one of those who regard the screen as an inferior medium for dramatic representation. In the picturizing of "As a Man Thinks" we have had the benefit of the author's genius for pictorial situation. There is no halting. From the opening scene to the final climax, there is not a single lapse in dramatic continuity.

"There are, too, lots of situations in the pictorial version that were not in the stage production, but they add conviction to the story.

"All things considered, I think it is safe to say that "As a Man Thinks" was produced under conditions as nearly as ideal as possible, and I am satisfied it will rank with the best of pictorial drama."

S. & S. Gets Territory on "Once to Every Man"

THE S & S Film & Supply Company in Pittsburgh, operating in western Pennsylvania and West Virginia, has secured rights to the Frohman Amusement Corporation's six part special attraction, "Once to Every Man." This transaction, together with the sales heretofore announced in this publication, closes out seventy per cent. of the United States, and the Frohman Amusement Corporation shortly expect to announce additional sales which will dispose of this attraction for the entire United States, which, together with the contracts already made for the foreign territory, will mean a one hundred per cent. distribution.

The Frohman Amusement Corporation also announce that they have disposed of the productions, "The Accomplice," "What Happened in 22," "The Rainbow" and "The Song of Sixpence," for Great Britain, to the M. P. Sales Agency, Limited, of London. These four latter are five part releases, and were made by the Frohman Amusement Corporation two years ago.

Mr. Nichols, of the M. P. Sales Agency, stated that the name of the Frohman Amusement Corporation has now become a recognized trade mark in Great Britain, and that productions of that company are sought after by exhibitors throughout the British Isles.

Immediately upon the closing of contracts on "Once to Every Man," the Frohman Amusement Corporation will commence its intensive campaign on the exploitation of the Texas Guinan two reel Westerns, and the Mack Swain Comedies, now being produced at their West Coast studios.

"Virtuous Men" Premiere at Fulton Theatre, April 6

THE premiere of "Virtuous Men," the inaugural Ralph Ince Film Attraction, will take place at the Fulton Theatre, New York, Sunday evening, April 6. This production, starring E. K. Lincoln, was produced under the personal direction of Mr. Ince, and is said to be one of the biggest melodramas ever screened.

It is announced that this showing will be surrounded by many distinctive features. A special musical score, introducing many innovations, has been prepared. It is said to be unusually well synchronized with the action, due to the composer having spent much time with Mr. Ince during the making of various scenes.

An elaborate lobby display will be a feature of this showing. Original paintings by Clarence Underwood, R. G. Morgan, Gustav Michelson and other well known illustrators will have a prominent place. Arthur H. Sawyer and Herbert Lubin, sponsors for this production, have also taken advantage of the extensive lobby of the Fulton to display other original pictorial effects prepared to accompany the picture.

The Fulton showing will mark the first public view of this film, the producers announcing that they have refused to permit special exhibitions, wishing to give all interested parties an equal opportunity of sizing up the production. It is expected that many notables and prominent persons, including buyers and exhibitors from all parts of the country, as far west as Seattle, will be present.

"When a Woman Strikes," with an All-Star Cast Behind Her, There Is Sure to Be Action.

Frank Hall features Rosemary Theby, with Ben Wilson, Robert Brower, and Nova Gerber, in this Independent 10-20-30 special.

Striking Posters Prepared for "The Carter Case"

HARRY GROSSMAN, of Oliver Films, Inc., announces that following this company's slogan of a step beyond the usual, a strikingly attractive collection of posters has been prepared for distribution among exhibitors which are said to equal anything thus far attempted in display advertising.

The foremost demand of Mr. Grossman in arranging for these posters was that a photographic likeness of the star players, Herbert Rawlinson and Margaret Marsh, must be retained in order that the public might become familiar with these two portrayers of the roles of Craig Kennedy and Anita Carter, around whom the film story revolves.

The twenty-four sheet shows the two stars puzzling over the terrifying mysteries surrounding them. The figure of Avion, Craig Kennedy's ghostly antagonist, is dimly pictured, and the terrors that lurk in the skies are symbolized by the hovering aeroplane. In the foreground are the appliances of science which, guided by Kennedy's keen intellect, prove more masterful than the enemy and finally conquer the secret terrors surrounding the heroine.

The one sheet, three sheets and six sheets of each episode have been designed to stir the imagination and to reveal just enough of the salient points to keep the public wondering how the detective will manage to overcome Anita's enemies and to cause them to go to the theatre and find out.

It is claimed that the unique and original character of the posters for "The Carter Case" will make the campaign as conspicuous and successful as the production itself.

S-L Pictures Establishes a Special Service Bureau

ARTHUR H. SAWYER and Herbert Lubin, sponsors for "Virtuous Men," the first Ralph Ince Film Attraction, starring E. K. Lincoln, acting on the belief that no picture, no matter how good it is, sells itself, have established a special service bureau at the S-L offices to aid exhibitors in presenting this production

Publicity material tied up with the important points in the production, the director, the star, etc., has been prepared, a new idea in lobby displays worked out, and a new series of color combinations used for the lobby photographs. A diversified number of cuts suitable for newspapers, programs, etc., have been prepared, and a comprehensive press sheet designed, said to contain only matter essential to the exhibitor in selling his entertainment. The executives of S-L Pictures in preparing this exploitation matter have been guided by their several years experience in the production and exhibition of films in determining the requirements of exhibitors.

A series of paintings and drawings by such well-known artists as Clarence Underwood, Gustav Michelson, R. G. Morgan, Harold Gregson and F. Luders has been reproduced for the lobby display, which should be of especial value account of the reputation of the artists. These have also been used as the basis for a unique series of posters, which, aside from being artistic, are designed to attract the eye by the strength of the dramatic scenes reproduced.

The service of this bureau will be used to supplement that of the distributor, and exhibitors not securing effective co-operation from the exchanges, can secure the necessary helps from the producers. The sponsors of "Virtuous Men" desire to emphasize the point that exhibitors will receive help and efficient exploitation material from them during the entire life of all S-L productions.

Edward H. Bizar with New State Rights Firm

AFTER an association with Metro, covering exchange management in several territories, Edward H. Bizar has resigned to promote the distribution of "The Spreading Evil," a feature secured by Screen Successes, Inc., for the state of New York. Exchanges will be opened in New York City and Buffalo for the proper circulation of the seven-part subject, with Mr. Bizar in charge of distribution.

Screen Successes, Inc., was incorporated by Mr. Bizar, S. Strausberg, who is identified with a circuit of motion picture theatres, and S. Blendes, a metal furniture manufacturer, with Mr. Bizar chosen as vice-president and general manager. Mr. Bizar was formerly an exhibitor in Paterson, New Haven and Passaic before he joined Metro to represent them as manager of their Canadian offices, later in Buffalo and more recently here in New York with Screen Classics.

Screen Successes, Inc., announce that they will buy special features of merit, not only for New York but for all Eastern territory, and are also in the market for negatives for entire United States rights.

Forty Tom Mix One Reelers Sold.

The Film Market, Inc., has just closed with the Jans Distributing Corp., 729 Seventh avenue, for the negative rights to forty single reel Tom Mix Westerns, which will be released on the state rights market.

Ralph Ince
Director of "Virtuous Men."

"Virtuous Men" Considered by Ralph Ince as His Best

RALPH INCE, who directed "Virtuous Men," which promises to be one of the biggest screen melodramas of the season, has to his credit some of the most successful pictures of recent years. He is a pioneer of the industry, having begun his career with Vitagraph more than ten years ago. Prior to that, he was an actor on the speaking stage.

He will be remembered by many photoplay patrons for his excellent characterizations during the early days, particularly that of Abraham Lincoln. He rapidly developed into a figure of prominence, producing several features, including "The Wreck," "The Combat," "The Juggernaut," "From Headquarters" and "The Eleventh Commandment." He introduced many of Anita Stewart's successes, and is responsible for her introduction in films.

Seeking an opportunity to enlarge the scope of his activities and to put into effect advanced ideas, a special company was formed to produce a series of Ralph Ince Film Attractions, the first of which is "Virtuous Men," starring E. K. Lincoln, assisted by a cast of well-known stage and screen players. Regarding this production, Mr. Ince says, "I consider 'Virtuous Men' the supreme achievement of my career. It is a melodrama of the fast moving type with society atmosphere, wonderful settings and a series of spectacular effects, which out-do anything of the kind I have ever attempted. I gave seven months of undivided attention to the direction of this production, and wish to stamp it with my personal assurance as the biggest melodrama ever offered to the motion picture public.

"I believe I have incorporated every element necessary to melodrama of the most realistic type. The swiftness of action, tensity of dramatic situations and spectacular scenes form what is to my mind perfect screen entertainment."

Big Demand Reported on "Reclaimed."

Alpha Pictures, Inc., reports that a large number of letters and telegrams have been received from exchangemen and exhibitors throughout the country regarding the Harry McRae Webster production "Reclaimed," which they are offering on state rights basis, and that announcement of sales of territory will be made in a short time. Mabel Julienne Scott and Niles Welch are the featured players in this picture, and they are assisted by a competent cast, including Anders Randolph, Mabel Wright and Bobby Connelly, Sidney Bracey and William Lambert.

THE MAN WITHOUT A CONSCIENCE
(DE LOTA)

BEHIND HIS MASK OF EDUCATION AND REFINEMENT, THE ANIMAL IN THIS MAN WAITED AND WATCHED WHILE IT'S UNSUSPECTING PREY SLOWLY BUT SURELY NEARED THE DANGER LINE

AS A MAN THINKS

Grossman Visits Chicago.

Harry Grossman, Vice-President and General Manager of Oliver Films, Inc., is visiting Chicago, where he is conferring with prominent exchangemen of the West and giving private showings of the initial episodes of "The Carter Case," the Craig Kennedy serial. Mr. Grossman made this arrangement of meeting the exchangemen half way to avoid their coming across the continent to view the picture.

The West is said to be the only territory in which the serial is not yet booked and it is expected that the showings will arouse among the Western exchangemen the same enthusiasm as in other territories when the initial showings were made.

"The Carter Case" Serial Has Auspicious Premiere

AFTER months of preparation the Oliver Films serial, "The Carter Case," starring Herbert Rawlinson and Margaret Marsh, based on the Arthur B. Reeve and John W. Grey "Craig Kennedy" story, is now being shown to theatre patrons.

An auspicious opening was held recently at the Symphony Theatre, Broadway and Ninety-fifth street, New York, which was of additional interest in view of the fact that this theatre never before presented a serial. According to Manager Kashin, the showing was a tremendous success, the house being filled at every performance during the two days and many being turned away.

Following this showing the Pioneer Film Corporation, controlling New York and northern New Jersey rights, announced it had completed bookings for a large number of New York theatres and anticipate "The Carter Case" will be shown in a greater number of houses than any other serial.

Harry Grossman, of Oliver Films, reports that bookings are being received at a rapid rate from all parts of the country. Much interest has been aroused among exchangemen and exhibitors who have viewed the opening episodes, and openings are being arranged in all the principal cities.

The fame of the Craig Kennedy stories, the popularity of the stars, Herbert Rawlinson and Margaret Marsh, as well as the extensive exploitation and high class and distinctive advertising for this serial, should all be of great value to exhibitors in filling their houses.

"Virtuous Men" Will Have an Unusual Lobby Display

THE S-L Pictures Organization announce that when "Virtuous Men," starring E. K. Lincoln, is released in the near future, many new ideas in lobby displays will be offered to exhibitors. A series of especially posed stills, together with illustrations in regulation sizes, have been prepared; also several odd sizes for window display and to fill unused corners of the lobby have been designed.

Unique color schemes are said to have been employed, while an atmosphere of distinction and beauty has been added by the reproduction of special drawings by the well known artists, Clarence F. Underwood, Gustav Michelson and R. G. Morgan.

What is said to be a highly artistic and striking effect, and contrasting with the rest of the material furnished, has been secured by the utilization of a new process recently perfected by the Rotograph Company in the 22x28 lobby photos, which are a variation of the general color scheme.

The producers, Messrs. Sawyer and Lubin, announce that in addition to being artistic, all of the display has been prepared with the object in view of attracting and holding the attention of the public.

Arrow Increases Its Staff, Secures Larger Offices

ANNOUNCEMENT is made by Doctor W. E. Shallenberger, president of the Arrow Film Corporation, that due to the unusual activity in the state rights market, the staff of the company has been enlarged, and the offices will be moved to the Candler Building, 220 West Forty-second street, on May 1.

F. B. Dana has been appointed director of advertising and publicity, and will have charge of publicity, advertising and sales. F. W. Gaffney has been engaged as auditor of finances, and W. Ray Johnson, who has been with Doctor Shallenberger for a number of years, has been appointed assistant treasurer.

Mr. Dana had many years' experience in the advertising agency business, later in the sales department of Universal, and within the past year or more was with Famous Players-Lasky company handling publicity for the Middle West and later employed in the advertising department in the home office. Mr. Gaffney was formedly an adjustment auditor for the Travellers Insurance Company.

The new offices of Arrow will be much larger than the old ones, and will have many new features, including a complete projection room for showing to state rights buyers, the films distributed by this company.

Doctor Shallenberger is optimistic as to the future of the state rights business, and says: "Our business has grown so rapidly during the past year, that we have been forced to expand the office and staff materially. We are striving to render the state rights buyer real service, not only in furnishing big features, but complete exploitation ideas and a line of advertising and publicity that will insure successful presentation of our pictures by the exhibitors.

"We believe our business is not only to sell the buyer, but to furnish proper ammunition so that he may be able to book his features successfully and profitably. I look for increased activity in the open market, and believe there never was a time like the present for independent exchanges to build up their business."

Rights on Shorty Hamiltons Sold.

New York and northern New Jersey rights to the Shorty Hamilton Western comedy dramas, "The Pen Vulture," "The Snail," "Denny from Ireland" and "The Ranger" have been secured by Elk Photoplays Company, 130 West Forty-eighth street. By arrangement with Victor Kremer, the Exhibitors Film Exchange, of Washington, D. C., has secured rights to the same productions for District of Columbia, Delaware, Maryland and Virginia. These pictures were produced by W. H. Clifford, who has to his credit many screen successes for popular players.

Three Episodes Ready of Western Photoplays Serial

THE three episodes of the new serial which is being made by the Western Photoplays, Inc., for release on the Pathe program, has been assembled and titled, and are now ready for release, announces A. Alperstein, general manager and treasurer of the organization.

The present title of the serial is "The Great Gamble," and Anne Luther and Charles Hutchison are the co-stars. It is being produced under the personal direction of Joseph A. Golden.

"The Great Gamble" is said to be entirely different from the regular type of serial. The story is an original one by Mr. Golden, and contains many surprises and unusual twists, and the theme, which has not yet been disclosed, is one that has never been used as the subject for a serial before. It is described as a society drama with a punch and shows how closely in some instances the social and the underworld is allied. It presents many opportunities for types, and is admirably counterbalanced with both the society and the "tough" elements.

R. W. Priest Handling Blackton Film.

J. Stuart Blackton, president and director general of Blackton Productions, has appointed Robert W. Priest, president of the Film Market Corp., exclusive sales agent for his latest production, "A House Divided," from the book by Ruth Boucicault.

The method of American distribution has not yet been decided upon, however, several prominent buyers have been bidding for the negative rights. Bech Van Siclen & Co., new to the exporting branch of the film industry, closed for the world rights, exclusive of the United States and Canada.

One of the Many Elaborate Settings for S-L's "Virtuous Men."

Territorial Ships Jester Prints to Eighteen Cities

PRINTS of each of the first three Jester Comedies which will be sold by the Territorial Sales Corporation on the state rights plan will be shipped to eighteen different film centres during the coming week. This unusual step has been taken in accordance with the announced plans of the Territorial Sales Corporation to screen every offering before allotting a franchise.

The Jesters which will be forwarded to the distribution centres are "In the Wild West," "Peace and Riot" and "The Tenderfoot." All the preliminary plans of the Territorial Sales have been perfected and with the shipping of the Jester prints the new state rights organization is prepared to get into the fullest action.

Within the past week a deal for the purchase of what is announced as one of the most successful photodramas produced during the latter part of last year was completed by the Territorial Sales. Announcement of the title and the plans for disposing of the picture will be made shortly.

The purchase of this picture is said to be only the forerunner of a number to be made by Territorial Sales, which has been scouring the market for photoplays which will meet the approval and the pocketbook of the average state rights buyer and exhibitor.

In other words, Territorial Sales is attempting to hit the middle class of pictures.

"Carter Case" Settings Historic and Valuable

A GREAT triumph in settings is said to have been achieved in Harry Grossman's production of the Craig Kennedy detective exploits in serial film form in "The Carter Case." In this spectacle of thrills and punches foremost attention necessarily must be given to the intricate and elaborate scientific devices which the famous detective-savant uses in the solving of mysterious crimes, and the interior settings conform to the same high standard.

E. Douglas Bingham, studio manager for Oliver Films, Inc., vouches for the historic interest attaching to the decorations of the living room in Carter Hall. A large painting over the mantelpiece is an original portrait of Cromwell, by Harry Gaynor; in an oval frame on its left is an original portrait of Jenny Lind's, the American Nightingale's Mother, painted by Dorothy MacDonald.

Three candelabra on the mantle are genuine antique sperm oil lamps which graced the stately Schuyler mansion when General Schuyler was the first governor of New York State. They are nearly three centuries old. A banjo clock on the rear wall comes from the old Peltz homestead on Staten Island, while the center table originally adorned the Van Renselaer manorhouse, at Renselaerville on the Hudson.

Mr. Bingham believes that a thing of beauty is a joy forever. And to give this joy to the millions of the Craig Kennedy serial fans fully justifies, he feels, the exhaustive research and tireless efforts spent in collecting the beautiful art objects and furnishings which will delight the Kennedy audiences.

World Film Gets Territory on Three Pioneer Subjects

THE Pioneer Film Corporation has just completed two big deals whereby the World Film Corporation secures rights to "Wives of Men," starring Florence Reed, and "The Still Alarm," for Wisconsin, Minnesota and North and South Dakota, and rights to "Little Orphant Annie," the filmization of James Whitcomb Riley's famous poem, for the United States, with the exception of New York.

Judging from the way in which "Little Orphant Annie" is booking in the New York territory, Mr. H. Hoffman says that he is assured it is worthy of greater exploitation, and has arranged for an elaborate bill board showing and to exploit it on big lines, as it is the policy of the Pioneer company to give all the help possible in the way of advertising and exploitation.

In carrying out this policy, although over one hundred and twenty exhibitors have already booked the Craig Kennedy serial, the Pioneer company will continue their advertising campaign, giving it posting on the bill boards beginning April 1.

The Pioneer Film Porporation also announces the sale of "Wives of Men" for the states of Colorado, Wyoming, Utah and New Mexico to Supreme Photoplays, Inc., of Denver, Col. To Greater Features, Inc., of Seattle, the rights for the states of Washington, Oregon, Idaho and Montana, on "Wives of Men" was sold.

"Mickey" Breaks Milwaukee Record.

The Wisconsin Film Corporation, controlling the rights to "Mickey" for that state, announced that this production holds the record for Milwaukee for the total number of houses and days played. "One hundred and one days have been played with sixteen more to play. There are fifty suburban houses in Milwaukee, and we have played all except three, for which we expect contracts also."

According to the W. H. Productions Company, similar records are being established in other territories. In Keene, N. H., with a population of a little over ten thousand, in three days, there were 4,339 paid admissions, announces the Boston Photoplay Company, controlling the New England rights.

A ROARING COMEDY OF TODAY'S FEMINISTS

Aywon Will Distribute Fifteen Feature Films

NATHAN HIRSH, president of the Aywon Film Corporation, announces that he will release fifteen five reel productions, which will include some of the finest dramas available. The first three will be "The Eternal Penalty," with Christine Mayo and Henry Kolker, "Roses and Thorns," with the Belasco star, Lenore Ulrich, in the stellar role, and "In the Days of Daring," starring Tom Mix, the cowboy actor. All of which are said to be absorbing, full of punch, thrills and tense scenes, well produced and enacted by capable casts.

On each of the fifteen releases there will be available a full line of attractive paper and advertising accessories, designed with the one idea of increasing business, and which should prove a great help to exhibitors.

In the New York territory, Mr. Hirsh will handle his own bookings. At the present time he is booking "Beyond the Law" in New York state, and the feature is not only booking well, but is said to be proving a dependable box office attraction. Further announcement as to names of other pictures in the Security Series, dates of release, etc., will be made within a short time.

First S-L Picture Appeals to All Classes, Says Lubin

"VIRTUOUS MEN," the premiere of which will be held at the Fulton Theatre, New York, Sunday evening, April 6, marks the debut of Arthur H. Sawyer and Herbert Lubin in the field of producers. Prominent for their activities in state rights fields, the exploitation and selling campaign with which they distributed "The Warrior" last season is well remembered. In the production of "Virtuous Men," starring E. K. Lincoln, they announce that many advanced ideas have been carried out.

"It is the first of a series of special features bearing the brand name of 'Ralph Ince Film Attractions'," says Herbert Lubin, "and sets a high water mark in the matter of screen melodrama. In the making of 'Virtuous Men' the requirements of exhibitors for entertainment appealing to every class have been fulfilled. Mr. Sawyer and I intend to secure and hold the confidence of exhibitors by insuring for them the greatest possible profit, guaranteed always by the first consideration, that of pictures made for box office success through the proper choice of star, story, director, cast, and attention to detail."

Trade Showing Announced for "Your Wife and Mine"

STATE RIGHTS BUYERS, exhibitors, and the film trade in general are informally invited by Tyrad Pictures, Inc., to attend a showing of "Your Wife and Mine," a feature made in England and France, to be held Wednesday, April 2, at 3 P. M., at the Wurlitzer Hall, 120 West Forty-first street, New York City.

"In extending this invitation to the film trade, I wish to emphasize this point," said Jacques Tyrol, director general of the corporation, "that we expressly invite criticism. Our personal opinion is tha tin 'Your Wife and Mine," we have a rare box office attraction, a production that will make money for the exhibitor because it has all the virtues of a tried and true money maker. And we want those who will attend our showing to tell us with all candor just what they thing of it. We confidently believe that they will agree with us."

Mr. Tyrol also says that arrangements are being made to begin work soon on a big timely feature. A studio in the vicinity of New York has been acquired and all other production details perfected.

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

Back in the days when the name of Lubin was a power in the film world a young actress of the Philadelphia Company so impressed the writer by her intelligent sincerity and general fitness for emotional expression he hailed her as a candidate for stellar honors. The actress was Helen Jerome Eddy, and her impersonation of the heroine in "The Turn of the Road," lately released through Exhibitors Mutual, sustains the World man's prediction.

An industrious compiler of Special Service Sections swears he dreamed, the other night, he found himself up in front of St. Peter in company with a number of other goodly souls. In place of the customary questions St. Peter put but one query:

"What unusual thing have you ever done?"

The first goodly soul to reply was a sad-eyed, weary-looking individual, who spoke after this fashion:

"I was a moving picture theatre manager and I read every line of advice to exhibitors in the Special Service Sections."

"Step aside!" exclaimed St. Peter, with frowning brow. "No man has lived long enough, or ever will live long enough, to read one half of it!"

Hardly a week passes without a picture being shown that is another example of the unpleasant fact that plots, like pigs, are hard to drive in the way they are wanted to go. Last week three of the leading moving picture theatres of New York ran features in which the stars were of the gentler sex, and in every case the leading man of the cast walked away with the honors. This week another picture is supposed to have its chief interest around the heroine, but the young gentleman she marries takes the center of the screen and keeps it with hardly an effort. All these plots have been fashioned by experts and directed by men who know all the tricks of their trade, but they have been utterly unable to alter the condition of affairs.

To change the comparison from pigs to ponies, the plots have taken the bits in their teeth and bolted the playwright's track. It is this element of chance in every stage drama and photoplay that occasionally permits some unknown actor or actress to make an unexpected hit in what was intended for a minor part. It also involves a serious showmanship angle : When a star is advertised to appear in a play the public expect him or her, as the case may be, to have the dominating part. The picture may be entertaining, but the spectator resents seeing the star pushed into the background. WEITZEL.

IN THIS ISSUE.

The Girl Who Stayed at Home (Artcraft).
The Woman on the Index (Goldwyn).
When My Ship Comes In (Independent Sales).
The Little Intruder (World).
Experimental Marriage (Select).
Extravagance (Paramount).
Thou Shalt Not (Fox).
The Sawdust Doll (Pathe).
The Poppy Girl's Husband (Artcraft).
The Cambric Mask (Vitagraph).
That's Good (Metro).
Well I'll Be ——— (Vitagraph).

THE stories of the pictures reviewed in this department are written from the pictures themselves and not from the press books, and are correct in every case.

"The Girl Who Stayed at Home"

An Artcraft Picture of Two Love Stories Produced by D. W. Griffith.

Reviewed by Louis Reeves Harrison.

THE standard Griffith has set for himself is so high that a product of his must be criticized by that standard. No man knows better the high value of suspense—it might justly be said that he was first to make screen use of arousing anxiety as to the outcome, but he seems to be developing a disregard for it and for other values in favor of the spectacular. While he is a master at handling battle scenes, giving them individual interest as well as impressionist effect, one battle scene is very much like another. Their best use is to augment interest in the story. "The Girl Who Stayed at Home" draws attention to some bits of philosophy in the subtitles, to a plucky young American who loves a girl of French environment and to his dilatory brother who loves an American show girl, a threering circus, the merits of each distracting from the others, all this over many and long lapses of time, intermingled with a number of outside interests, such as the parting of a German soldier from his mother, having no important relation to the plot. There are some fine portrayals of character, especially by Clarine Seymour and Robert Harron, besides the impressive spectacles, all enjoyed by a crowded house at the Strand.

Cast.

Monsieur Le France.....Adolphe Lestina
Mademoiselle Blossom....Carol Dempster
The Chum.....Frances Parks
Ralph Grey.....Richard Barthelmess
Count de Brissac.....Syn de Conde
Jim Grey.....Robert Harron
The Elder Grey.....George Fawcett
Jim's Mother.....Kate Bruce
The Turnverein Terror.....Edward Peil
Cutie Beautiful.....Clarine Seymour
Cutie's Old Friend.....Tully Marshall
August Kant.....David Butler

Story by S. E. V. Taylor.
Directed by David W. Griffith.

The Story

Two American brothers display different spirits, one volunteering, the other evading service. They are reunited on the field through the slacker's enforced regeneration. The volunteer loves a young lady whose grandfather was an irreconcilable secessionist, who at last salutes the American flag when American soldiers save his life. The slacker brother has a girl who stays at home, a show girl exposed to much temptation, but true to her soldier lover. The volunteer wins his bride and the two brothers return home, the pride of their friends. The slacker, no longer one, weds the plucky little girl who waited for him loyally and joyfully.

Program and Advertising Phrases: David Wark Griffith Brings Another Photoplay Masterpiece to the Nation's Screen.
Gripping Story of the War with Thrilling Lesson of Patriotism.
Loyal Love Remains True to Soldier Hero Amid Great Temptation.
Master Cast in Photoplay Masterpiece Directed by D. W. Griffith.
Powerful Story, Strong Moral and Patriotic Interest in Photoplay.

Advertising Angles: Boom this as a Griffith production and you have sold it. Let everyone in town know that a new Griffith story is coming, then build up by adding that in this he does for the girl at home what he has already done for the girl on the firing line and just behind it. Through your manner of phrasing this link it up with Hearts of the World and the shorter length stories recently produced. Make special dates for the Red Cross and other service organizations of girls who stayed at home. But make most of the play on the producer. It will bring the best return.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book. Released March 16.

"The Woman on the Index"

Goldwyn Presents Pauline Frederick in Fine Play by Lillian Tremble and George Broadhurst.

Reviewed by Louis Reeves Harrison.

AT last Pauline Frederick is seen in a drama affording her opportunity to display her undoubted talent as a screen actress. Her role in "The Woman on the Index" is that of a woman with a past of ignominy, though not of dishonor, strong in her intuitive sense of honor, but a victim of circumstance and weak in her womanly concealment of her past from a husband in whom she could have fully confided. The character is entirely logical although placed in more than one strong dramatic situation. "The Woman on the Index" has some minor faults, one of

Pauline Frederick
Forceful in her portrayal of "The Woman on the Index."

which, the symbol of the pointing hands, could be cut out entirely to the advantage of the illusion of watching a segment of real life. The Goldwyn production gives her flawless support. Willard Mack is a most accomplished and convincing villain. With such a combination, including Miss Frederick at her best under highly capable direction, a packed house at the Rialto sat enthralled. The play is forceful and a desirable addition to any program.

Cast.

Sylvia Martin.....Pauline Frederick
David Maber.....Wyndham Standing
Hugo Declasse.....Willard Mack
John Alden.....Ben Hendricks
Louis Gordon.....Jere Austin
John Martin.....Louis Sterns
Butler .....Frank Joyner
Mother Fralonz.....Florence Ashbrooke
Mrs. Martin.....Florida Kingsley

From the play by Lillian Trimble Bradley and George Broadhurst.

Directed by Hobart Henley.

The Story.

Sylvia Martin's past is that of despair. Turned out of an unhappy home in a state of exhaustion she becomes the wife of a handsome and manly type of crook, but before the marriage is consummated, he kills himself to avoid arrest, and she is tried for murder. The unfortunate woman is acquitted, but the trial is recorded in a police index and falls into the possession of an astute agent of the Bolsheviki. He utilizes it in his pursuit of the wife, while she is compelled to lend herself to the schemes of a secret service officer familiar with her early career. She goes to the villain's rooms by appointment, really to secure an incriminating document, and is at first thwarted by his cleverness, only to succeed through his own excess of shrewdness, when she is restored to the arms of a forgiving and adoring husband.

Advertising Angles: Play strongly upon Miss Frederick's popularity, but always add that she is seen in one of the dramatic successes of last season; an up-to-the-minute play. Make plentiful use of the 24-sheets, which are particularly good in gaining interest. Carry out the same idea of the accusing hands in your lobby display. Either cut them out from extra twenty-fours or have them painted up, but scatter them all over your lobby. In your newspaper ads use plenty of "fists" with "Who was the Woman on the Index?" It will even pay you to make a giant hand large enough for a small boy to get inside, and send it around the streets, properly lettered. Make a framework of lath, with profile or compo board to get the correct outline and cover with paper or cloth. Make the hands do all the work.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music one-sheet.

"When My Ship Comes In"

Picture Made for Independent Sales Corporation Suffers from Poor Direction.

Reviewed by Margaret I. MacDonald.

THE five-part production, "When My Ship Comes In," for the Independent Sales Corporation in which Frank G. Hall presents Jane Grey, holds the interest of the spectator in spite of the fact that it suffers from poor direction plus careless construction. The picture is adapted from a novel by Gouverneur Morris, the plot of which suggests fine box office values, and the story of the stage which it presents carries an illusion loved by the masses. The production as it stands would have been much improved by the use of subtitles less obvious in character, and also by the injection of detail of a convincing nature. The plot contains plenty of opportunity for thrilling action which finds little response until the arrival of the climax of the play where man fights man in a struggle for the supremacy of right.

Cast.

Silver Sands, daughter of sea captain.... Jane Grey
McKay Hedden, theatrical producer..... Wm. J. Kelly
Paul Grayson, mining engineer and playwright.....Nigel Barrie

Story by Gouverneur Morris.

Directed by Robert Thornby.

The Story.

Paul Grayson, a young mining engineer, suddenly develops into a playwright, creating a play of such fine quality that a dramatic critic of his acquaintance makes it his business to bring it to the attention of Hedden, a big theatrical producer in New York City. The producer, after spending the night in poring over the possibilities of the play, decides that it is worth stealing, and forthwith has a copy of it struck off, sending back the original with a note stating that it is worthless. Hedden, in search of a type for the feminine lead of the play, finds what he is looking for in Silver Sands, the daughter of an old sea captain with whom he boarded when he was a young actor. Paul Grayson also finds his way to the same harbor and falls in love with the captain's daughter. In the meantime the producer is teaching his protege the role in which he is to star her in New York. By mere chance the newspaper man happens in at a rehearsal of the play at the theatre in New York and discovers the game that has been put over on his friend. Grayson is notified by wire and hurries to New York to establish his claim. He arrives at Hedden's apartment with his friend at the moment when he is trying to compromise Silver. After breaking open the door of the apartment Grayson engages Hedden in a fight, the result of which is the signing of an agreement to feature Grayson as the author of the play and Silver as the star.

Publicity Points.

Theatrical producer, caught in the act of stealing the work of a young author, introduces thrilling freak of circumstances.

The girl who leaps from rural life to stage renown in the twinkling of an eye suggests the power of youth and beauty.

Trickery of a certain type of theatrical manager exposed.

Fate strangely introduces author to his stolen brain-child.

Inner circles of theatrical secrets penetrated in fascinating screen story.

Advertising Angles: Boom the fact that this story is by a well known novelist and dwell upon the delightfully intimate glimpses of the inside of stage life that it shows. Brief the blot in your advertising and play up the fact that the dishonest producer is beaten at his own game. Play up the featured players along with the author.

Advertising Aids: Two one-sheets, one three-sheet, one six-sheet, one twenty-four-sheet, two one-column one two-column and one three-column cut, 8x10, 11x14 and 22x28 plates. Slides, music and sheet, electros, press sheets, heralds.

"The Little Intruder"

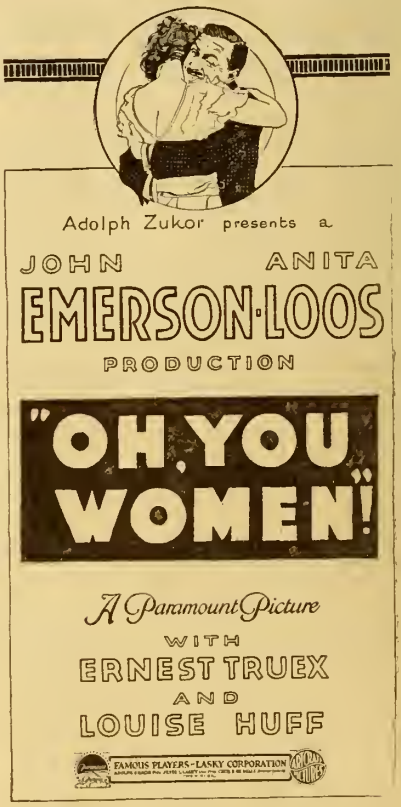
Five-Reel World-Picture Features Louise Huff in An Amusing Mystery Tale.

Reviewed by Robert C. McElravy.

LOUISE HUFF is at her best in this enjoyable five-reel World-Picture, "The Little Intruder," which is to say that she is equipped with a good role and plays it with an engaging combination of humor and personal charm. She has unusually expressive features and often carries difficult situations without the aid of subtitles.

The story in this instance is a pleasing little comedy-drama, in which there is a well-protected mystery as to the girl's identity. This is a type of plot that is often attempted with only a fair degree of success. In this instance, the observer is kept in an agreeable state of wondermcnt until the very close as to whether the girl is really a clever crook, named "Philadelphia Mary," or the niece of one of the principal characters.

The supporting cast does good work.



BOOKING NOW ON THE OPEN MARKET PLAN

The story leads up to a strong denouement, where the mystery is cleared up in a laughable and satisfactory manner. The picture is one that should delight spectators everywhere.

Cast.

The Little Intruder.....Louise Huff
Geo. Conklin.....Geo. MacQuarrie
Virginia Conklin.....Christine Mayo
"Billy" Kent.....John Hines
Henry Harding.....Stuart Holmes
Bob McCarthy.....Albert Hart

Story by H. S. Sheldon.
Scenario by Clara S. Beranger.
Directed by Oscar Apfel.
Photographed by Alfred Gondolfi.

The Story.

George Conklin and his wife, Virginia, are at a seaside resort, and the young husband becomes jealous of the attentions showered upon his wife by other men. He goes to New York for the purpose of hiring a private detective to aid him in getting evidence for a divorce. At his home George discovers a pretty girl who has entered the place without announcement. While he is debating what to do with the intruder, a policeman enters and declares that she is a girl crook known as "Philadelphia Mary."

George has just read two letters, stating that his niece, Beatrice Conklin, has come in from the West and then decided to return home because she did not like New York. He makes a hurried decision to protect the intruder, who gives her name as Betty McCarthy, and he tells the policeman she is his niece. The policeman goes away and George induces Betty to come to the resort hotel and pose as his niece, at the same time acting as detective for the purpose of getting information as to his wife's conduct.

Betty goes and enters into the fashionable life of the place. She soon wins the love of Billy Kent, Mrs. Conklin's brother. The rest of the story deals interestingly with the manner in which Betty saves Mrs. Conklin's honor and also the family jewels. She, of course, turns out to be George's real niece, and her mysterious pal, "Bob" McCarthy, is the man who has for years acted as her guardian.

Publicity Points.

There is a laughable photographic novelty in this, illustrating the manner in which an intoxicated butler sees half a dozen pairs of lovers at the same time, when there is in reality only one couple.

Program and Advertising Phrases: World Pictures Presents Pretty Louise Huff in Sensational Photoplay Surprise.
Surprise Ending to Fascinating Photoplay Baffles Plot Sleuths.
Comedy Drama of Force and Interest Leaps Through Sensational Scenes.
He Hired a Detective to Watch His Wife and Then Watched the Detective.
Jealousy Basis of Complicated Photoplot of Comedy Outcome.

Advertising Angles: Play up the star strongly. For the story angle play up the early part of the plot and arouse speculation as to the outcome. Tell that Conklin, jealous of his wife, hires a woman to watch her, though he knows the latter to be a thief. Then tell that the detective also gets into a love affair, winding up with the proposition to Harding that she must share in the stolen jewels. Then wind up with a big "and then—— but you must see the play to find out how it all ended."

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and music cues.

Released April 7.

AVAILABLE FOR EVERY EXHIBITOR—EVERYWHERE

"Experimental Marriage"

Ripples of Laughter Break Out All Through Delightful Constance Talmadge Comedy.

Reviewed by Hanford C. Judson.

SELECT PICTURES has a thoroughly enjoyable, polite comedy in "Experimental Marriage," five reels, with Constance Talmadge in the leading role. It has markedly, in acting, direction, sets and photography, that suggestion of perfection that we call finish. It is quite up to date and tickles the spectator's most modern rib. A ripple of laughter was almost continuous during its projection before the press people who came to the Select office to review it.

It also has markedly that suggestion of personality that we call atmosphere. The refinement, grace and appearance of Constance Talmadge as the heroine have a large part in this, but not all. There are no discords. The part of the mother, as played by Edythe Chapman, is, for instance, a perfect counterpart to the heroine's character. The sets too have a part in it and the soft, clear, well-lighted picture that the film puts on the screen must also be counted. The plot, as is expected in comedies of this kind, serves as the thread on which the amusement-giving situations are strung. It is distinctly a high class attraction. The name seems hardly descriptive.

Cast.

Suzanne Ercoll .....Constance Talmadge
Foxcroft Grey.....Harrison Ford
Charlie Hamilton.....Walter Hier
Dot Harrington.....Vera Sisson
Mrs. Ercoll.....Edythe Chapman
Arthur Barnard .....Raymond Hatton
Mrs. Entwhistle.....Maym Kelso

Story by William J. Hurlburt.
Scenario by Alice Eyton.
Directed by Robert G. Vignola.

Constance Talmadge.
Stars in rippling comedy of "Experimental Marriage."

The Story.

The heroine is a thoroughly modern young lady of lovable disposition who suffers from touches of over-developed enthusiasm around which the story plays its comedy situations. When the hero, to whom she is engaged and with whom she soon makes a contract marriage with an agreement that they shall live together only from Saturday till Monday, is present she forgets her mission as the chosen leader of the Votes for Women movement. When he is absent, that enthusiasm is apt to fire her again. The "experimental marriage" is her idea, but he is a lawyer, has confidence in himself and sees how, by giving in to her, he can get his own way.

No women are allowed in his apartment house, but he gets permission for the week-end bride's presence. The janitor helps the comedy especially when her husband's friend dares a woman friend to come in and cook a meal in his apartment. The heroine finds that it will be necessary to make ner husband jealous. She doesn't succeed, but thinks she has to such an extent that her happiness is in jeopardy. At the close it looks as though they had decided to add from Tuesday till Friday to their week ends together.

Program and Advertising Phrases: Constance Talmadge Star of Strangely Contrived Comedy-Drama of Amazing Development.
History of a Contract Marriage Covering from Saturday to Monday.
Photoplay Based on the Sociological Proposition of Trial Marriage.
To Marry and Lose Freedom or Stay Single and Lose Only Love?
Votes for Women and Trial Marriages for Men Better Than No Beer No Work As Sociological Slogan.

Advertising Angles: Play up Miss Talmadge and make full capital of the fact that this play is based upon the stage success, "Saturday to Monday." Take all of your advertising space to establish the facts on which the story is based: the demand of the little wife that she be free from Monday to Saturday of each week. Don't fill in, just state the case and let curiosity do the rest. Amplify with such lines as "A part-time marriage," but center the story of the play and let that work for you.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half-column cut of star and one one-column and one two-column cuts of star.

Released in March.

Baby Marie Osborne
Little heroine of "The Sawdust Doll."

"The Sawdust Doll"

Five-Reel Diando-Pathe Presents Baby Marie Osborne in Pleasing Story.

Reviewed by Robert C. McElravy.

THIS five-reel subject, "The Sawdust Doll," will entertain the wide public which follows the stories featuring Baby Marie Osborne. It is perhaps not so strong as certain numbers in which she has appeared, but there is a well-defined plot, and occasional human and dramatic touches do much to help out the interest. There is a real heart appeal in the scenes where the child sets fire to her rag doll for the purpose of flagging a train loaded with soldiers, one of whom is her father.

Certain features of the plot are not entirely convincing and some of them are rather absurd, among them being the young blacksmith's hurry-up wedding with the "powder puff" lady, merely to please his small daughter. But there is, at any rate, a strong element of novelty in the story, which is not at fault in its ideas so much as in the uneven construction and the tendency to rush several of the incidents at the expense of conviction.

The story contains plenty of action and considerable good humor, in which the colored boy, Sambo, takes part frequently.

Cast.

Sally Lou .....Baby Marie Osborne
Jim Davis.....Jack Connolly
Rose Budd.....Claire De Brey
Raynor.....William Quinn

Story by Agnes C. Johnston.
Scenario by Agnes C. Johnston.
Directed by William Bertram.

The Story.

Sally Lou is the daughter of a young widower named Jim Davis. The father is a blacksmith in a small town and he has given his adored Sally Lou a sawdust doll, which she pretends is her mother.

A traveling beauty doctor comes to the town, accompanied by his demonstrator, Rose Budd, a pretty ex-cabaret performer. The beauty doctor meets with financial reverses, leaving Rose to look out for herself. The girl goes to the local drug store and makes an agreement with Raynor, the young proprietor, to demonstrate certain articles in his window. Raynor agrees to this and Rose comes in for considerable adverse criticism from Jim for her appearance in the window.

The young blacksmith nevertheless asks Rose to marry him, at the request of Sally Lou, and brings her to his humble home as his wife. Rose is happy for a time, but does not like housekeeping. She soon strikes up a flirtation with Raynor and also treats Sally Lou badly.

The crisis comes when Jim goes to a training camp and Rose determines to elope with Raynor. The latter is in a conspiracy to wreck the troop train and Sally Lou plays an important part in upsetting this plan and also bringing Rose back to her senses. Sally even sacrifices her beloved rag doll for the purpose of making a torch to stop the threatened train.

Program and Advertising Phrases: Baby Marie Osborne Star of Photoplay with Little Girl the Bravest of Heroines.
Plotting and Intrigue Frustrated by Ingenuity of Baby Marie Osborne.
Little Child Baffles Grown Ups in Their Plotting and Intrigue.
Something for Everybody, Especially the Kiddies, in This Photoplay.
How a Sawdust Doll Inspired a Little Girl to Heroic Deeds.

Advertising Angles: Play up the baby for all she is worth. This is your chief selling point, so sell the name to the fullest advantage. But you can get more out of this than the average Baby Osborne story by playing up the sacrifice of the beloved doll. You can make a very effective lobby advertisement by leading gas hose into a huge doll and showing it apparently in flames, using a card to play up the kiddie's deed. Work on the doll idea in your newspaper stuff and try and get a hook up with doll displays in store windows. The use of Baby Osborne's pictures will work unusually well with a doll display.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

"The Poppy Girl's Husband"

Artcraft Presents William S. Hart in Convict Picture of Good Psychological Value.

Reviewed by William J. Reilly.

WITH hair cropped in ugly prison style and in drab convict garb William S. Hart comes as "Hairpin Harry" Dutton in his newest Artcraft picture, "The Poppy Girl's Husband." The production demonstrates that Hart can do execution with a burglar's kit as effectively as with his six-shooters, which is to say that the Western role is not the only part he can fill. The picture has a tendency to drift slowly at times, but the various stages of the convict's attitude toward his faithless wife are well presented, and this could not have been done in a hurry else the big psychological merits of the picture would have been squandered. Hart's antics with the boy are an interesting chapter in the production. The boy, Georgie Stone, does an exceptionally good child's part. The brand, as a mode of revenge, is old for a photoplay of the Hart type, and a newer idea would have added to the picture.

Cast.

Hairpin Harry Dutton...William S. Hart
Polly, the Poppy Girl...Juanita Hansen
Boston Blackie.....Walter Long
Big Mike McCafferty.....Fred Starr
Montana Kid.....David Kirby
Donald Dutton.....Georgie Stone

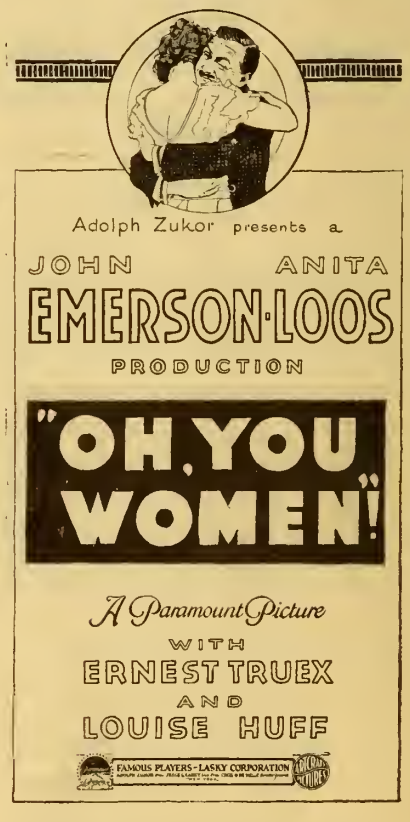
Story by Jules Boyle.
Scenario by C. Gardiner Sullivan.
Directed by William S. Hart and L. Hillyer.

The Story.

Hairpin Harry Dutton, in the tenth year of a fourteen-year sentence for burglary, is paroled, and released from solitary where he had been confined because of a fighting belief in the faithfulness of his wife who, before her marriage, was Polly, the Poppy Girl. Dutton discovers, on the way back to San Francisco, that his wife had secured a divorce a year after he had been sent up, and was now married to Big Mike McCafferty, the detective who had forged his case. The ex-convict enlists in the gang of Montana Kid, but keeps straight for the sake of his boy with whom he plays "Indian" in the park unknown to his mother or his step-father, the detective. Dutton learns that his former wife is afraid of him and is planning to have her husband "frame" him. He makes a brand, picturing a woman pushing a convict into his grave, and is almost at the point of taking his revenge, when his boy's sobs deter him. The end of the picture shows father and son enjoying outdoor life far up by the mountain lakes.

Program and Advertising Phrases: Bill Hart is Hairpin Harry Dutton, the Convict Burglar in Latest Feature.
Perfidity of Polly the Poppy Girl Produces Astounding Change in Mind of the Convict Who Loved Her.
Love of Boy Turns Hairpin Harry from Cruel Revenge on Wife in Big Psycological Picture.
Bill Hart Wields Hairpin and Jimmy Instead of Six-Shooters in Story of the Paroled Convict.
Cell Picture of Happy Home Swept Away by Conduct of Faithless Wife for Whose Sake He Endured Solitary.

Advertising Angles: Play Hart's name to the limit in the papers and on the billboards. Also play up the fact that he is seen in a new type of character for him and announce that the play is based upon the Red Book story of the same title. Play up on the title along the lines of "She was as bright and beautiful as the poppy she was named for, but her heart distilled a more terrible poison than the deadly plant." Also work on the lines of "See Bill Hart in the underworld—a paroled convict seeking revenge upon a faithless wife." You have something out of the usual to sell, so offer it strongly.



THE LAUGHING HIT OF THE YEAR!

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released March 16.

"Extravagance"

Dorothy Dalton Plays Money-Foolish Wife in Paramount-Ince Picture.

Reviewed by Hanford C. Judson.

THE new Paramount attraction, "Extravagance," comes from the Ince studio and has Dorothy Dalton in the role of a money-hungry wife. It gets over convincingly and powerfully enough and is easily a high-class picture in five reels. The background is New York, Fifth avenue, a $25,000 a year apartment, a jeweler's, Wall street and a broker's office. Charles Clary has the role of the young husband who is pushed over the brink of failure by his wife's extravagant demands. The picture shows that her heart is all right, but that she has wrong ideas and it is skillful in suggesting how she got them. It also puts in a few contrasting colors of a simpler life free from care. In the outcome the wife awakens to her better self. Miss Dalton and Mr. Clary give the action the right atmosphere and picture the emotions with a sure touch for the effect desired on the spectator. The subtitles are above the average. It is the kind of picture that will warrant an advertising splurge.

Cast.

Helen Douglas.....Dorothy Dalton
Alan Douglas.....Charles Clary
Hartley Crance.....J. Barney Sherry
William Windom.....Donald McDonald
Billy Braden.....Philo McCullough

Directed by Victor L. Schertzinger.

The Story.

Mrs. Douglas and her husband live in one of the expensive apartments in New York City. He is a broker and their friends are the very rich. The wife lives in the atmosphere where the expenditure of a fortune for a bit of pretty jewelry is considered as nothing to speak of. She wants to keep step with rich friends and the tired broker is being incited to take more and more risky leaps into speculative finance.

The wife demands that her husband give her a $30,000 necklace and he refuses. She goes to her room in a fret and then —we are at first not let into the secret that what now happens is only a dream— the police come for her husband who has embezzled to pay for her finery. He kills a man, goes to jail and becomes mad. She wakes next morning and finds things much as she left them. There is a scene in the broker's office where he finds himself facing ruin and she refuses to put her money into the deal, because she wants to get him out of that futile life. He misunderstands her at first; but in the end they realize they have won, not lost.

Feature Dorothy Dalton as the pleasure-loving wife, Charles Clary as the money-mad husband, J. Barney Sherry as the sane friend.

Advertising Angles: Feature Miss Dalton and work on the title. Ask your reader, "Are you living beyond your means?" "Would you rather have an auto and pork and beans or chicken dinners and the street cars?" Advise them to see "Extravagance" for the answer. Try "Don't be extravagant, see 'Extravagance'" for a throwaway, and work on the same lines in the newspapers. Seek to sell the theme of the story rather than this particular story.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides.

THE LAUGHING HIT OF THE YEAR!

"Thou Shalt Not"

Emotional Six-Reel Fox Picture With a Deep Religious Interest.

Reviewed by Hanford C. Judson.

THE new Fox picture, "Thou Shalt Not," six reels, effectively shows that while the world, particularly in a small community, harps on the Thou Shalt Nots, there is more humanity in the later Christian teachings of love and forgiveness. At one point of the plot the director has found it advisable to introduce into this modern story a glimpse of the outer court of the Temple and Christ saving the unfortunate woman from being stoned. This makes clear the kind of story the picture tells. It deals with the biggest things that life knows and, so far at least as the substantial body of the picture goes, does it in such a sincere and effective way that no one can watch it without emotions that go to the roots of his being.

The opening and the closing of the story will seem weak to some. The first, because the heroine who fills the requirement perfectly when once the situation has been stated is not so sure in registering the happiness many will associate with the girl in the opening of the story. The ending, in which the minister, after a scene in a church that for the truth of its significance is far above the expected, leads the forsaken woman away to a "happier life" apart from carping critics. Thus the picture, after electing to move us by a dramatic religious situation, lets us down by retreating from a spiritual plane to a lower one.

Evelyn Nesbit

Has emotional part in "Thou Shalt Not."

The backgrounds are excellent and the general handling of the plot effective. Not a little of the picture's interest comes from the lesser characters as they are conceived and played by the cast. Evelyn Nesbit in the leading role gives us one of the best things she has done.

Cast.

Ruth.....Evelyn Nesbit
Her Father.....Ned Burton
Her Mother.....Florida Kingsley
Alec Peters.....Gladden James
The Minister.....Crawford Kent
A Rural Swain.....Eddie Lawrence

Story by Charles J. Brabin.

Directed by Charles J. Brabin.

The Story

Opens by showing us a sweet-natured country girl in a setting of a farmhouse home with her father and mother. She falls in love with a character of the village who is not worthy of her love and, perhaps half because of untactful parental opposition, runs away with him to the neighboring city to get married. No ceremony is ever performed.

The young minister of the village is a sincere preacher and lives up to his religion. He had liked the girl and when the old mother is sick because of the girl, he goes to the city, finds her and brings her back. He has her come back into the church choir and then the trouble with his parishoners begins. The first Sunday some leave the church. The second Sunday there is a hot discussion in which the church people say just what is in their hearts and the minister, disgusted, leaves the pulpit and takes the girl with him.

Program and Advertising Phrases:

Evelyn Nesbit, Famous Screen Personage, Starred In Story of a Girl Who Came Back.

How An Innocent Girl Tasted the Apple of Knowledge.

Vital Story of Sociological Questions Relating the Come-Back of A Repentant Sinner.

How a New England Magdalen "Hit the Trail" to the Mourners' Bench.

Powerful Morality Drama Depicting the Misfortunes of a Tempted Country Girl.

Advertising Angles: Play up the star. She is your chief item of appeal. Make the most of it. For the story angle take that of the minister who preferred to rescue one soul in need than to minister to a congregation of hypocrites. Play this angle heavily, but be careful to avoid offending church members. The line from the press book, 'Watch out for Cupid," "Cupid's Cloven Hoof," is also a good angle. Play it up without telling just what it means.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).
Released March 23.

"The Cambric Mask"

Alice Joyce Starred in Vitagraph Production with Maurice Costello Supporting.

Reviewed by William J. Reilly.

VITAGRAPH'S PICTURE, "The Cambric Mask," has elements making for popular appeal, but it suffers at the same time from too much attention to the details of a well-worn story. There is little love interest as the girl is won by the hero at the outset. The main story deals with an attempt of a band of "White Riders" to force the sale of valuable property, and the characters are whirled from one scene to another without being given a chance. Alice Joyce is featured and is likable in the comparatively few opportunities she has of displaying real personality.

Maurice Costello again seen in a Vitagraph picture, fills to good advantage the role of the strong-armed hero. The masked riders will give the production popular appeal.

Cast.

Rose Ember.....Alice Joyce
Robert Ember.....Herbert Pattee
John Sark.....Maurice Costello
Henry Murden.....Roy Applegate
David Creed.....Bernard Siegel
Daniel Guernsey.....Jules Cowles

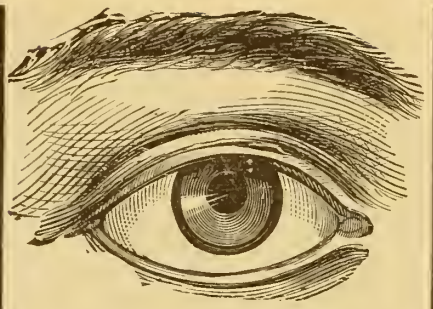
Story by Robert W. Chambers.
Directed by Tom Terriss.

The Story.

John Sark is the owner of a piece of land coveted by Henry Murden, leader of the band of "White Riders," who has purloined the information that a railroad wishes to buy the property. Sark is a naturalist and has for an assistant Rose Ember. He discovers one of the rider's masks which is made of one of Rose's handkerchiefs, and this introduces a mysterious element into the love affair. The mask belonged to her father. The Riders try to force Sark's hand, but are obliged to capture him. Rose, seeing Sark lead away, dons a mask, and riding close to his horse, cuts his bonds. Sark kills Murden, and, finding that his savior was Rose, is once more happy in his love.

Program and Advertising Phrases: Mysterious White Riders, Near Revenge, Thwarted by Daring Efforts of Heroine.
Mask of White Rider Made of Girl's Handkerchief Only Serves to Lead Hero to Action.
Alice Joyce Featured in Role of Heroine Who Saves Lover from Death in Murky Swamp.
Maurice Costello Returns to Vitagraph in Story of Night Riders Led by Cruel Desperado.
Heroine Dons Masks of Dreaded Riders to Save Lover and Win Father to Better Life.

Advertising Angles: Play up Miss Joyce, but do not neglect to let your public know that this is from a story by Robert W. Chambers bearing the same title. Use such descriptive lines as "A romance of the white riders," "Girl's filmy handkerchief a mask of death," "Girl rides with midnight murderers to save her sweetheart's life." Stress the fact that this is a strongly romantic story with vivid action and a well-marked heart interest. Make a mask out of a fine handkerchief and display in the lobby with a card reading "Did any lady patron drop this?" Display in advance of the full billing to lead into interest in the title.



THE NEW MOVING P———

MASTER
Machine Tool Co.
INC.
2638-2640 Park Ave.
Phones Melrose 362-363
NEW YORK

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.
Released April 7.

"That's Good"

Hale Hamilton Has Likable Role in Metro Comedy from Story by Richard Washburn Child.

Reviewed by Edward Weitzel.

CLEAN fun and honest romance are to be found in the Metro picture, "That's Good." The leading character gives Hale Hamilton a likable young chap to play and he invests him with his own breezy personality. The story, written by Richard Washburn Child and adapted to the screen by A. G. Kenyon, is a simple one, but it has the right ring and will entertain throughout its five reels. Most of the scenes are laid in a small town and center around the principal "Gent's Furnishing Store." An attempt by a gang of crooks to swindle the proprietor of the store out of twenty thousand dollars is handled cleverly and the finish shows them beaten at their own game. The action seldom becomes melodramatic, the comedy bringing frequent laughs.

Supporting Hale Hamilton is an actress programed as Stella Gray. It is an open secret that she is a well known headliner from the vaudeville stage. Her work shows decided promise. The rest of the support is capable. Harry L. Franklin's direction is excellent.

Cast.

Marcellus Starr.....Hale Hamilton
Josephine Pollock.....Stella Gray
Barrett Prentice.....Herbert Prior
Ed. Freeze.....James Duffy
Ben Goetting.....Lewis Morrison
Alice, Starr's orphaned niece.....
Marjorie Yeager
Jim, store clerk.....James McAndless

Story by Richard Washburn Child.
Directed by Harry L. Franklin.

The Story.

Marcellus Star, proprietor of a gent's furnishing store in Bodbank, is picked out by a gang of crooks as an easy mark. The first move is to send two of the members to call on Marcellus at his store. Josephine Pollock, whose good looks are used as a bait, is one of the pair. Barrett Prentice, her companion, finds Marcellus a ready victim. He falls into the trap without any urging and is quickly smitten with Josephine. The scheme is to pretend that a syndicate wants to help him enlarge his business. In reality they want to trick him into backing a fake horse race. Marcellus goes to Chicago and is shown how he can clean up a fortune.

Delighted at the chance of being in Josephine's company he falls deeper in love with her every moment, and readily consents to return home for the money. Josephine follows him and is introduced to his little niece, whose money is to help make up the twenty thousand. By this time the woman has realized what a fine chap she is helping to swindle and that she is in love with him. She is made doubly happy when she learns that Marcellus knew all the time what the gang was trying to do and that he was determined to reform her and make her his wife. Happy ending for "That's Good."

Advertising Angles: Start in to make the title a town by-word before you advertise the title. Have cards printed with poster type or neatly hand lettered with the "That's Good" in quotation marks. For a week run just the title in newspaper liners, using many of them. Then distrib-

(Continued on page 128)

Let This Keen Observer

Writing from Our Principal Theatre of Operations

Sell You CINE-MUNDIAL Advertising!

La Vita Cinematografica, one of the foremost Italian tradepapers, devotes seven pages of its latest issue to a discussion of Latin-American film conditions started by Adolfo Croce, the delegate sent to Argentina by a combination of Rome and Turin producers in an attempt to recover those southern markets.

Lack of space prevents us from reproducing the article in full, although it would make very interesting reading. To American manufacturers and exporters, who are becoming peevish at the "foreign trade experts" with their constant nagging, the article is bound to give a refreshing sensation, as the Italian moving picture man appears to have a very high opinion of their ability and methods of going after business.

As a proof of the enterprise of American film traders, the writer mentions our Spanish edition in the following words:

" . . . and there is CINE-MUNDIAL, a magazine published in New York in the Spanish language, well gotten up, newsy, giving a monthly resume of the trade activities in all the Spanish and Portuguese speaking countries of the world. This trade paper, the circulation of which reaches thousands and thousands of copies, is found on the desk of every exhibitor and renter from Patagonia to the smallest Central American republic.

"I have sent copies of this publication from Buenos Aires to the Italian trade papers and all the film manufacturers."

Because American manufacturers have been quicker than their European brothers to recognize the tremendous selling force of CINE-MUNDIAL in Spanish and Portuguese-speaking countries, to their great advantage, this statement is an "admission" of strength which its author takes little joy in making. It ought, therefore, to be doubly convincing.

Whether They Be

MOVING PICTURES or MOVING VANS

CINE-MUNDIAL can sell them throughout its field!

ute the cards to butchers, grocers, confectioners and all to whose goods the phrase may apply, letting them hook up. Run this for a few days, then come out with your own advertising and you will have them all waiting for it.

Advertising Aids: Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released March 24.

"Well, I'll Be ——"

Vitagraph Initiates New Series of Larry Semon Comedies with a Few Cursory Remarks.

Reviewed by William J. Reilly.

VITAGRAPH announces with "Well, I'll Be——" a new series of Larry Semon comedies to appear once a month, independent of the Big V comedies. In this production, starring himself, and directed by himself, Larry Semon brings forth a wealth of laughter as the booby sheriff of a Western town whose lawlessness matched his witlessness. A demure little thing from the East arrives on the same stage with a consignment of $100,000 to the sheriff, and the town proceeds to celebrate. After reforming the champion "elbow-bender" of the community, the demure one inspires the sheriff to action against the lawless element. The $100,000 changes hands in rapid and humorous fashion, and finally comes into the possession of the demure thing who had followed the cash all the way from New York. Larry proceeds to make a few cursory remarks on women. The comedy is an excellent one.

COMMENTS

Fox Film Corporation.

MONEY TALKS, a Sunshine Comedy in two reels which will go faster than the imagination of any among the spectators who isn't an escape from an asylum, and give him more surprises to the minute than one would thing it possible. The subtitles are witty, the action is astonishing and the whole, though indescribable, is certainly amusing.

WILD WAVES AND ANGRY WOMEN, a Mutt and Jeff Comedy. We find the cartoon funmakers as proprietors of a swimming pool. They have an Adonis (Mutt) to teach swimming to the fair sex, and when a lot of policemen's wives come, and the place, a little later, is raided, some lively things are started.

FIREMAN SAVE MY CHILD, a Mutt and Jeff Comedy, gives a chance to use the stream of water from a nozzle in new and laugh-giving ways. A very enjoyable cartoon comic.

Famous Players-Lasky.

REILLY'S WASHDAY (Sennett Comedy). —Those who love action will get it and almost a surfeit in this latest Sennett farce, "Reilly's Washday." Chief contributors are Charles Murray, Eva Thatcher and Marie Prevost, though the trained dog and a cat of marvelous psychology take important parts. There is no attempt at a connected story, just a bewildering succession of incidents, many of them ingenious, nearly all of them outrageously amusing with here and there a swift glimpse of human nature, just enough to afford the needed spice of reality to farcial horseplay. It will go anywhere.

Universal Film Company.

HEARTS IN HOCK (L-KO).—March 19. —A two-reel comic of the strictly knockabout, semi-burlesque type. The chief figure is a judge whose court is connected with a pawnbroker's establishment. A bomb is thrown into the court room from the latter establishment during a trial. This is a number of average quality, with some humorous moments of fair strength.

INTERNATIONAL NEWS No. 10 (Universal)—March 5.—Uncle Sam's treatment of war prisoners, firemen fighting flames in Chicago fire, opening of Atlantic City for season, scenes from a New York hospital, a great battle fleet in winter manoeuvers, and various other topics of current interest appear in this issue.

HEARST NEWS No. 10, (Universal), —Mar. 3.—Demonstration of U. S. heavy artillery in Maryland, Harvard resumes sports after the war, awarding Distinguished Service Cross to a nurse, men in the public eye, and numerous other features of interest are included.

Pathe Exchange, Inc.

NEXT AISLE OVER (Rolin-Pathe), March 30—Harold Lloyd appears in this as a young sample salesman who invades an apartment store. He has a lot of funny knockabout adventures. The scenes in this are deftly handled and it scores numerous laughs. Harry Pollard and Bebe Daniels are in the assisting cast.

CLEARED OF GUILT (Pathe), April 6. —Episode No. 14 of "The Lightning Raider." The events in this number foreshadow the close. Lightning recovers the germs from Wu Fang, whom she shoots in the hand. She then flees to avoid arrest by the police. The Wasp is stabbed from behind by one of Wu's men and perhaps mortally wounded. The number closes with Lightning trying to wring a confession from Wu, who jumps from a window to a dangling rope. The number, as will be seen, is full of startling incidents.

JUST DROPPED IN (Rolin-Pathe).—A comic number, in one reel, with Harold Lloyd, Harry Pollard and Bebe Daniels in the cast. The two former take a trip on a runaway airplane and drop off on a native island. Here they have some amusing adventures with the fierce men and beautiful women of the place.

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Recognized photoplay and fiction writers may place their synopses with our Manuscript Sales Department for submission by *personal* representation to the producers of Southern California. Commission basis.
Unrecognized writers may obtain competent constructive advice and help through the Palmer Plan and Advisory Bureau. Write for our free explanatory booklet.
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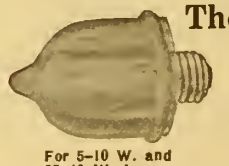
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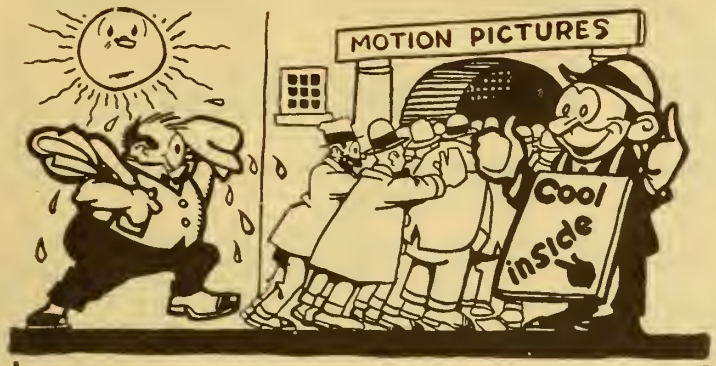

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NATIONAL CARBON COMPANY, Inc.
Cleveland, Ohio

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

General Film Company, Inc.

SCRANTONIA FILM COMPANY.

(Featuring Charlie Fang.)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.

(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.

(One-Reel Patriotic Films.)

First Aid on the Piave (One Part—Patriotic).
Rebuilding Broken Lives (One Part—Patriotic).
The Kiddies of No Man's Land (One Part—Patriotic).
Victorious Serbia (One Part—Patriotic).
A Helping Hand in Sicily (One Part—Patriotic).
Homeward Bound.
New Faces for Old.
Russia a World Problem.

Arc Review.

President Wilson Abroad.
Doughboys and Boisheviki at Archangel.

COSMOFOTOFILM.

I Believe (Six Parts—Drama).

AMERICAN FEATURE FILM CORP.

Hearts of Love (Six Parts—Drama).

MAXWELL PRODUCTIONS.

The Married Virgin (Six Parts—Drama).

Exhibitors-Mutual

STRAND.

(One-Reel Comedies.)

Feb. 9—Merely Marrying Mary.
Feb. 16—Almost a Hero.
Feb. 23—Their Baby.
Mar. 2—The Wigwag System.
Mar. 9—The Door Between.
Mar. 16—His Wife's Birthday.
Mar. 23—The Way of a Maid.

FEATURES.

Feb.—Long Lane's Turning.
Feb.—A Trick of Fate (Bessie Barriscale).
Feb.—What Every Woman Wants.
Feb.—The Prodigal Liar (William Desmond).
Feb.—Martin Johnson's "Cannibals of the South Seas" (Final Installment).
Mar.—A Heart in Pawn (Sessue Hayakawa).
Mar.—The Lamb and the Lion (Billie Rhodes).
Mar.—The Turn in the Road (all star cast).

OUTDOOR SUBJECTS.

Feb. 2—Doing the Delis.
Feb. 9—A Bit of God's Country.
Feb. 16—Out Wyoming Way.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF FEB. 23.

The Old Maid's Baby (Marie Osborne—Five Parts—Comedy—Diando).
The Lightning Raider (Episode No. 8, "The Cave of Dread"—Two Parts—Drama—Astra.)
The Terror of the Range (Episode No. 4, "The Midnight Raid"—Two Parts—drama—Diando).
On the Fire (Rolin Comedy—Harold Lloyd—One Reel).
Pathe News No. 18 (Topical—One Reel).
Pathe News No. 19 (Topical—One Reel).

RELEASES FOR WEEK OF MAR. 2.

Common Clay (Fannie Ward—Seven Parts—Drama—Astra).
The Lightning Raider (Episode No. 9, "Falsely Accused"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 5, "A Threat from the Past"—Three Parts—Drama—Diando).
Hoot Man (Star Laurel—One Reel—Comedy—Rolin).
The Girl of Tomorrow.
Pathe News No. 20 (Topical).
Pathe News No. 21 (Topical).

RELEASES FOR THE WEEK OF MAR. 9.

Carolyn of the Corners (Bessie Love—Drama).
The Ligbtning Raider (Episode No. 10, "The Baited Trap"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 6, "Tangled Tales"—Two Parts—Drama—Diando).
I'm on My Way (Rolin Comedy—Harold Lloyd—One Reel).
Pathe News No. 22 (Topical).
Pathe News No. 23 (Topical).

RELEASES FOR WEEK OF MAR. 16.

The Lightning Raider (Episode No. 11, "The Bars of Death"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 7, "Run to Earth"—Two Parts—Drama—Diando).
Look Out Below (Rolin Comedy—One Reel—Harold Lloyd).
Pathe News No. 24 (Topical).
Pathe News No. 25 (Topical).

RELEASES FOR THE WEEK OF MAR. 23.

Go Get 'Em Garringer (Helen Chadwick—Five Parts—Drama—Astra).
The Lightning Raider (Episode No. 12, "Hurled Into Space"—Two Parts—Drama—Astra).
The Dutiful Dub (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe News No. 26 (Topical).
Pathe News No. 27 (Topical).

RELEASES FOR WEEK OF MARCH 30.

The Lightning Raider (Episode No. 13, "The White Roses"—Two Parts—Drama—Astra).
Next Aisle Over (Rolin Comedy—One Reel—Harold Lloyd).
Pathe News No. 28 (Topical).
Patbe News No. 29 (Topical).

RELEASES FOR WEEK OF APRIL 6.

The Silver Girl (Frank Keenan—Drama—Five Reels—Patbe).
The Ligbtning Raider (Episode No. 14, "Cleared of Guilt"—Two Parts—Drama—Astra).
A Sammy in Siberia (Harold Lloyd—One Reel—Comedy—Rolin).
Patbe News No. 30 (Topical).
Patbe News No. 31 (Topical).

RELEASES FOR WEEK OF APRIL 13.

Tbe Ligbtning Raider (Episode No. 15, "Wu Fang Atones"—Two Parts—Drama—Astra).
Just Dropped In (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 7 (Educational).
Patbe News No. 32 (Topical).
Pathe News No. 33 (Topical).

AMERICAN FILM COMPANY.

(Released by Pathe.)

Feb. 2—The Amazing Impostor (Mary Miles Minter).
Feb. 16—Molly of the Follies (Margarita Fisher).
Mar. 2—Where the West Begins (William Russell).
Mar. 16—Put Up Your Hands (Margarita Fisher).
Mar 30—Brass Buttons (William Russell).

W. W. HODKINSON.

(Released Through Pathe.)

Feb. 10—Come Again, Smith (J. Warren Kerrigan—Comedy).
Feb. 24—The Love Hunger (Lillian Walker).
Mar. 10—The Forfeit (House Peters).
Mar. 24—The End of the Game (J. W. Kerrigan).
April 6—Thunderbolts of Fate (House Peters).

Made in America.

Ashley Miller Productions—One Reel—Patriotic.

Feb. 16—No. 1, "Made in America."
Feb. 24—No. 2, "Nine Million Answer."
Mar. 2—No. 3, "The Rookie."
Mar. 10—No. 4, "Victory Army in the Making."
Mar. 17—No. 5, "Building the Soldier."
Mar. 24—No. 6, "The Hated K. P.'
Mar. 31—No. 7, "Overseas to Victory."
Apr. 7—No. 8, "Forward—Always Forward."

Fox Film Corporation

BIG TIME PICTURES.

Why I Would Not Marry.
Queen of the Sea (Annete Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

Feb. 9—Every Mother's Son.
Feb. 23—The Man Hunter (William Farnum—Six Parts).
Mar. 9—When Men Desire (Theda Bara).
Mar. 23—Thou Shalt Not (Evelyn Nesbit).
April 20—Tbe Siren's Song (Theda Bara).
May 4—Wolves of the Night (William Farnum).

EXCEL PICTURES.

Feb. 9—The Love Auction (Virginia Pearson—Five Parts).
Feb. 23—Smiles (Jane and Katherine Lee).
Mar. 9—Gambling in Souls (Madelaine Travers).
Mar. 23—The Rebellious Bride (Peggy Hyland).
April 6—Married in Haste (Albert Ray).

VICTORY PICTURES.

Feb. 2—Luck and Pluck (George Walsh).
Feb. 16—Hell Roarin' Reform (Tom Mix).
Mar. 2—The Forbidden Room (Gladys Brockwell—Five Parts).
Mar. 16—Never Say Quit (George Walsh).
Mar. 30—Fighting for Gold (Tom Mix—Five Parts).
April 13—Pitfalls of a Great City (Gladys Brockwell).
April 27—Help! Help! Police! (George Walsh

FOX-SUNSHINE & TOM MIX COMEDIES.

Feb. 9—A Roman Cowboy (Tom Mix—Two Parts).
Feb. 23—His Musical Sneeze.
Mar. 29—Six Cylinder Love (Tom Mix—Two Parts).
Mar. 23—Money Talks.
April 6—Tom and Jerry Mix (Tom Mix—Two Parts).
April 20—The House of Terrible Scandal (Two Parts).
May 4—A Lady Bell-Hop's Secret (Two Parts).

MUTT & JEFF ANIMATED CARTOONS.

Feb. 2—Landing an Heiress.
Feb. 9—The Bearded Lady.
Feb. 16—5,000 Miles on a Gallon of Gas.
Feb. 25—The Pousse Cafe.
Mar. 2—Fireman Save My Child.
Mar. 9—Wild Waves and Angry Women.
Mar. 16—William Hohenzollern, Sausage Maker.
Mar. 23—Out and in Again.
Mar. 30—A Cow's Husband.
April 6—Mutt, tbe Mutt Trainer.

THE GREAT NINE.

Feb. 2—Infidelity (All-Star).
Feb. 9—The Soul of Broadway (Valeska Suratt).
Feb. 16—The Darling of Paris(Theda Bara)
Feb. 23—Hoodman Blind (William Farnum)

PRODUCTIONS EXTRAORDINARY.

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

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3c PER WORD FOR SITUATIONS WANTED AND HELP WANTED
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WANTED—High class laboratory assistant; man capable of taking general charge. Write, stating experience and salary expected, to U. P. F. Co., care M. P. World, N. Y. City.

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WANTED—Negatives or positives of religious Biblical, drama, classical or other films suitable for illustrating sermons and lectures. State particulars. Prices must be rock-bottom, as these films are desired for philanthropic educational work. Address Dr. L. W. oJnes, 3642 Michigan Ave., Chicago, Ill.

FILMS FOR SALE OR RENT.

"FOOLS OF FATE," 5 reels, featuring Henry B. Walthall and Harry Carey; "Price He Paid," 5 reels; "Twilight Sleep," 3 reels; "Ten Nights in a Bar-Room," 5 reels; "Humanity," 5-reel war picture; "Life of Christ," 5-reel passion play; "Truth, or Garden of Knowledge," 5 reels, all in first-class condition, with ample advertising matter; bargains. Queen City Feature Film Co., 2212 Gilbert Ave., Cincinnati, Ohio.

"CRIMSON STAIN MYSTERY," print like new, plenty advertising matter, also features, for sale at reasonable price. Noxall Film Co., 729 7th Ave., N. Y. City.

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5,000 OPERA CHAIRS, mahogany finish, immediate shipment, $1.55 each at factory. Atlas Seating Co., 10 East 43d St., New York City.

FOR SALE—Motor generator, General Electric; price, $250. In good condition. Apply Thos. D. Soriero, Mgr., Park Theatre, Boston, Mass.

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QUAKER CITY FEATURE FILM CO., Inc.

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A. R. BOYD, President

Owning and Controlling Every Moving Picture Theatre in the Heart of Phila.

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

Feb. 3—Faith (Bert Lytell).
Feb. 10—As the Sun Went Down (Edith Storey).
Feb. 17—Johnny on the Spot (Hale Hamilton).
Feb. 24—Peggy Does Her Darndest (May Allison).
Mar. 3—Satan, Jr.
Mar. 10—Blind Man's Eyes.
Mar. 17—The Way of the Strong.
Mar. 24—That's Good (Hale Hamilton).
Mar. 31—Jeanne of the Gutter (Viola Dana).
April 7—The Island of Intrigue (May Allison).
April 14—Out of the Depths (Bert Lytell).

SCREEN CLASSICS, INC., SPECIALS.

To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).
Pals First (Harold Lockwood—Six Parts—Dr.)
The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.
Why Germany Must Pay (All Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).

NAZIMOVA PRODUCTIONS.

Revelation (Seven Parts—Drama).
Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Feb. 9—Secret Marriage (Mary MacLaren).
Feb. 16—Child of M'Sieu (Baby Marie Osborne).
Feb. 23—Breezy Jim (Crane Wilbur).
Mar. 2—Wild Goose Chase (Hazel Daly).
Mar. 9—The Railroader (George Fawcet).
Mar. 16—It's a Bear (Taylor Holmes—Special).
Mar. 23—The Little Rowdy (Hazel Daly).
Mar. 30—Toton (Olive Thomas—Special).
April 6—Democracy (Jack Conway, Marguerite Marsh).
April 13—A Regular Fellow (Taylor Holmes—Special).
April 20—Devil M'Care (Crane Wilbur).
April 27—The Follies Girl (Olive Thomas—Special).

Vitagraph

VITAGRAPH FEATURES.

Feb. 3—The Highest Trump (Earle Williams—Five Parts).
Feb. 10—Fortune's Child (Gladys Leslie—Five Parts).
Feb. 17.—Silent Strength (Harry T. Morey).
Mar. 3—The Girl Problem (Corinne Griffith).
Mar. 10.—The Wishing Ring Man (Bessie Love).
Mar. 17—A Gentleman of Quality (Earle Williams).
Mar. 24—Miss Dulcie from Dixie (Gladys Leslie).
Mar. 31—Fighting Destiny (Harry T. Morey).
Apr. 7—The Cambric Mask (Alice Joyce).
Apr. 14—The Unknown Quantity (Corinne Griffith—Five Parts).
April 21—A Yankee Princess (Bessie Love).
April 28—The Ursurper (Earle Williams).
May 5—A Stitch in Time (Gladys Leslie).

VITAGRAPH SPECIALS.

The Common Cause (Herbert Rawlinson and Sylvia Breamer—Seven Parts).
Feb. 24—The Lion and the Mouse (Alice Joyce—Six Parts).
Mar. 10—From Headquarters (Anita Stewart).

LARRY SEMON COMEDIES.

April 14—"Well, I'll Be —" (Two Parts).

BIG V COMEDIES.

Feb. 3—Love and Lather (Two Parts).
Feb. 10—Soapsuds and Sapheads (Two Parts).
Feb. 17—Scamps and Scandal (Two Parts).
Mar. 10—Damsels and Dandies (Two Parts).
Mar. 24—Jazz and Jailbirds.

The Iron Test.

(Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Halloway.)

Jan. 6—No. 12, "The Span of Terror."
Jan. 13—No. 13, "Hanging Peril."
Jan. 20—No. 14, "Desperate Odds."
Jan. 27—No. 15, "Riding with Death."

The Man of Might.

Drama—Fifteen Episodes—Two Parts Each—Featuring William Duncan, supported by Edith Johnson and Joe Ryan.

No. 1—"The Riven Flag."
No. 2—"The Leap Through Space."
No. 3—"The Creeping Death."
No. 4—"The Gripping Hand."
No. 5—"The Human Shield."
No. 6—"The Height of Torment."
No. 7—"Into the Trap."
No. 8—"The One Chance."
No. 9—"The Crashing Horror."
No. 10—"Double Crossed."
No. 11—"The Ship of Dread."
No. 12—"The Volcano's Prey."
No. 13—"The Flood of Dispair."
No. 14—"The Living Catapult."
No. 15—"The Rescue."

Universal Film Mfg. Co.

CENTURY COMEDY.
(Two-Reel Comedies.)

Feb. 12—Behind the Front (Alice Howell)—03589.
Mar. 12—Society Stuff (Alice Howell—03632).

HEARST NEWS.
(One-Reel News Weeklies.)

Feb. 2—No. 6 (Topical)—03576.
Feb. 10—No. 7 (Topical)—03588.
Feb. 17—No. 8 (Topical)—03600.
Feb. 24—No. 9 (Topical)—03611.
Mar. 3—No. 10 (Topical)—03621.
Mar. 10—No. 11 (Topical—03631).
Mar. 17—No. 12 (Topical)—03642.
Mar. 24—No. 13 (Topical)—03652.
Mar. 31—No. 14 (Topical)—03662.
April 7—No. 15 (Topical)—03672
April 14—No. 16 (Topical)—03682

L-KO.
(Two-Reel Comedies.)

Feb. 5—Hop, the Bell Hop (Billy Armstrong)—03577.
Feb. 19—Call the Cops (Billie Armstrong)—03601.
Feb. 26—Lions and Ladies (Babe Hardy)—03612.
Mar. 5—A Rag-Time Romance (Two Parts—Comedy—Helen Lynch)—03622.
Mar. 19—Hearts in Hock (Peggy Prevost).
Mar. 26—Gymbelles and Boneheads—03653.
Apr. 2—A Skate at Sea (Charlotte Dorety)—03663.
April 9— A Movie Riot. (Charlie of the Orient)—03673.

NESTOR.
(One-Reel Comedies.)

Feb. 10—Mixed Wives (William Franey)—03588.
Feb. 17—Them Eyes (Ben Wilson)—03595.
Feb. 24—The Movie Queen (Jane Bernoudy)—03606.
Mar. 3—A Poor Prune (Sammy Burns)—03619.
Mar. 10—The Hole in the Wall (All Star).
Mar. 17—Home Run Bill (Billy Mason)—03640.
Mar. 24—A Beach Nut (Wallace Beery)—03650.
Mar. 31—Lizzie's Waterloo—03660.
April 7—Charlie Treats 'em Rough (Cartoon by Pat Sullivan)—03670.
April 14—Green-Eyed Johnny (Jack Dillon)—03680.

UNIVERSAL SPECIAL ATTRACTION.

Feb. 1—Sure-Shot Morgan (Harry Carey—03569.
Feb. 3—Charlie in Turkey (One-Reel Cartoon)—03572.
Feb. 8—A Proxy Husband (Violet Mersereau—Two Parts)—03581.
Feb. 10—Creaking Stairs (Mary MacLaren—Six Parts)—03586.
Feb. 24—The Wicked Darling (Priscilla Dean)—03609.
Mar. 24—A Fight for Love (Harry Carey—Six Parts—Drama)—03648.
Mar. 31—A Silk Lined Burglar (Priscilla Dean—Six Parts)—03658.
Mar. 10—The Scarlet Shadow (Mae Murray—Six Parts—03627).
Mar. 17—The Light of Victory (Munroe Salisbury—Drama)—03637.
April 7—The Amazing Wife (Mary McLaren—six Reels)—03668.
April 14—What Am I Bid. (Mae Murray—Six Reels.)

NEW SCREEN MAGAZINE.

Feb. 28—No 2 (Novelty and Topical)—03591.
Mar. 7—No. 3 (Novelty and Topical)—03624.
Mar. 12—No. 4 (Novelty and Topical)—03634.
Mar. 21—No. 5 (Novelty and Topical)—03645.
Mar. 26—No. 6 (Novelty and Topical)—03655.
April 4—No. 7 (Novelty and Topical)—03665.
April 11—No. 8 (Novelty and Topical)—03675.
April 18—No. 9. (Novelty and Topical)—03685.

INTERNATIONAL NEWS.

Mar. 5—No. 10 (Topical)—03623.
Mar. 12—No. 11 (Topical)—03633.
Mar. 19—No. 12 (Topical)—03644.
Mar. 26—No. 13 (Topical)—03654.
April 2—No. 14 (Topical)—03664.
April 9—No. 15 (Topical).
April 16—No. 16 (Topical)—03684.

UNIVERSAL SPECIAL FEATURE.
The Lure of the Circus.

Drama—Each Episode in Two Parts—Eddie Polo Featured.

Jan. 20—No. 10, "A Shot for Life"—03489.
Jan. 27—No. 11, "The Dagger"—03500.
Feb. 3—No. 12, "A Strange Escape"—03575.
Feb. 10—No. 13, "The Plunge for Life"—03587.
Feb. 17—No. 14, "Flames"—03598.
Feb. 24—No. 15, "The Stolen Record"—03610.
Mar. 3—No. 16, "The Knockout (03618).
Mar. 10—No. 17, "A Race with Time" (03628).
Mar. 17—No. 18, "The Last Trick"—03638.

The Red Glove.

(Drama—Each Episode in Two Parts—Marie Walcamp Features.)

Mar. 17—No. 1, "The Pool of Lost Souls"—03599.
Mar. 24—No. 2, "Claws of the Vulture"—03649.
Mar. 28—No. 3, "The Vulture's Vengeance"—03659.
April 7—No. 4, "The Passing of Gentleman Geoff"—03669.
April 14—No. 5, "At the Mercy of a Monster"—03679.

CURRENT EVENTS.

Feb. 21—No. 8 (Topical)—03604.
Feb. 28—No. 9 (Topical)—03615.
Mar. 7—No. 10 (Topical)—03625.
Mar. 12—No. 11 (Topical—03635).
Mar. 21—No. 12 (Topical)—03646.
Mar. 28—No. 13 (Topical)—03656.
April 4—No. 14 (Topical)—03666.
April 11—No. 15 (Topical)—03676.
April 18—No. 16 (Topical)—03686.

STAR COMEDIES.
(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

Feb. 3—Kitchen Police—03573.
Feb. 10—Up the Flue—03584.
Feb. 17—His Body for Rent—03596.
Feb. 24—Mixed Tales—03607.
Mar. 3—Oh! Ethel!—03620.
Mar. 10—Chicken a la King (03630).
Mar. 17—Lay Off—03641.
Mar. 24—The Smell of the Yukon—03651.
Mar. 31—The Wife Breakers—03661.
April 7—State Room Secrets—03671
April 14—Skidding Thrones—03681.

WESTERN AND RAILROAD DRAMAS,
(Two Reels Each.)

Feb. 22—Raiders of the Range (J. Warren Kerrigan)—03605.
Mar. 1—Riding Wild (Helen Gibson)—03616.
Mar. 8—The Flip of a Coin (Pete Morrison)—03626.
Mar. 15—The Black-Horse Bandit (Helen Gibson—03636).
Mar. 22—The Gun Runners (Neal Hart)—03647.
Mar. 29—His Buddy (Pete Morrison)—03657.
April 5—Bill Brennan's Claim (Neal Hart).
April 12—The Love Letter (Pete Morrison).
April 19—The Honor of Men (Neal Hart)—03687.

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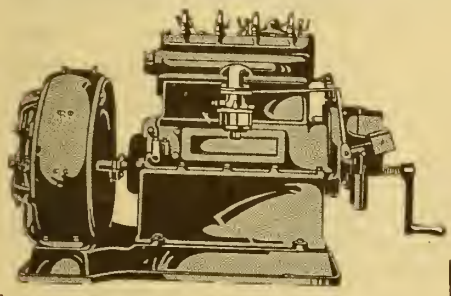

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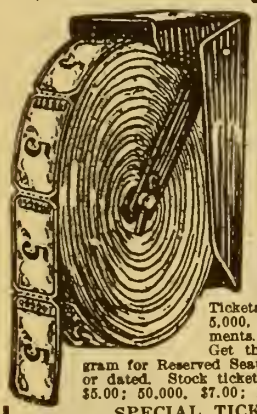

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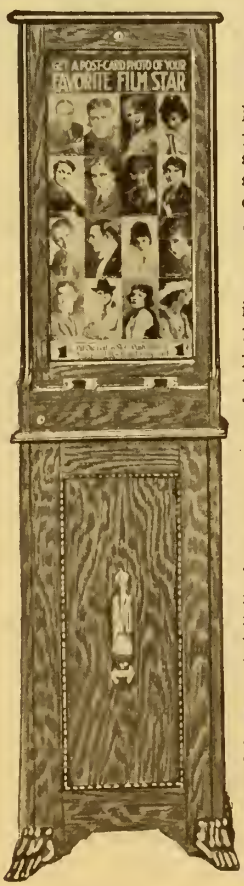

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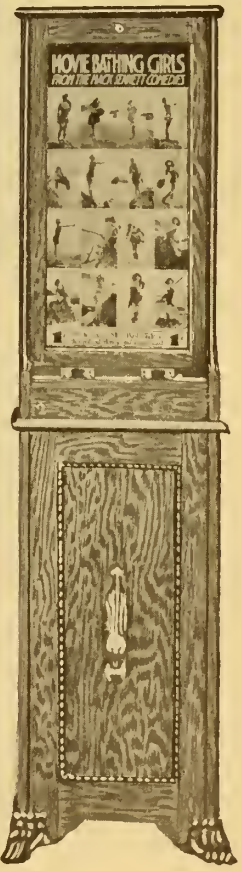

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

Feb. 16—Sis Hopkins (Mabel Normand).
Feb. 23—The Woman on the Index (Pauline Frederick).
Mar. 9—The Brand (Rex Beach Production—Seven Parts).
Mar. 16—A Man and His Money (Tom Moore).
Mar. 30—Daughter of Mine (Madge Kennedy).
April 6—Spotlight Sadie (Mae Marsh).
April 13—One Week of Life (Pauline Frederick).

BENNISON STAR SERIES.

Oh, Johnny (Betzwood).
Sandy Burke of the U-Bar-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).

CAPITOL COMEDIES.

(Two Reels each)

Feb. 9—Have Another.
Feb. 23—A Master of Music.

"Go Get 'em Potts" Series.

Mar. 9—The New Breakfast Food.
Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

Feb. 16—Canada's Mountain of Tears.
Feb. 23—Where "The Spirit That Won" Was Born.
Mar. 2—Rough Stuff.
Mar. 9—Good to Eat.
Mar. 16—The Story of Steel.
Mar. 23—A Little Bit of Heaven.
Mar. 30—What Uncle Sam Had Up His Sleeve.

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.

(Two Reels Each.)

Feb. 23—East Lynne with Variations.
Mar. 9—The Village Smithy.
Mar. 23—Reilly's Wash Day.
April 13—The Foolish Age.
April 27—The Little Widow.

PARAMOUNT-ARBUCKLE COMEDIES.

(Two Reels Each.)

Feb. 16—The Pullman Porter.
Mar. 2—Love.

DREW COMEDIES.

(Two-Reel Comedies.)

Mar 16—Once a Mason.
April 20—An Amateur Liar.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Feb. 16—Boots (Dorothy Gish).
Feb. 16—You Never Saw Such a Girl (Vivian Martin).
Feb. 23—Maggie Pepper (Ethel Clayton).
Feb. 23—Paid in Full (Pauline Frederick).
Feb. 23—The Winning Girl (Shirley Mason).
Mar. 2—Alias Mike Moran (Wallace Reid).
Mar. 2—Good Gracious Annabelle (Billie Burke).
Mar. 2—Puppy Love (Lila Lee).
Mar. 9—The Poor Boob (Bryant Washburn).
Mar. 16—Three Men and a Girl (Marguerite Clark).
Mar. 16—Extravagance (Dorothy Dalton).
Mar. 23—Partners Three (Enid Bennett).
Mar. 30—The Sheriff's Son (Charles Ray).
Mar. 30—Little Comrade (Vivian Martin).
Mar. 30—Peppy Polly (Dorothy Gish).
April 6—The Test of Honor (John Barrymore).
April 6—The Rescuing Angel (Shirley Mason).
April 13—Something to Do (Bryant Washburn).
April 13—The Lady of Red Butte (Dorothy Dalton).
Mar. 23—Pettigrew's Girl (Ethel Clayton).
April 23—Let's Elope (Marguerite Clark).
April 20—Greased Lightning (Charles Ray).
April 27—The Law of Men (Enid Bennett).
April 27—The Roaring Road (Wallace Reid).

Artcraft Pictures.

Mar. 9—Johnny, Get Your Gun (Fred Stone).
Mar. 9—The Marriage Price (Elsie Ferguson).
Mar. 23—The Girl Who Stayed at Home (D. W. Griffith Production).
Mar. 16—The Poppy Girl's Husband (William S. Hart).
April 27—For Better, For Worse (Cecil B. DeMille's).
April 6—Captain Kidd, Jr., (Mary Pickford).
April 20—Eyes of the Soul (Elsie Ferguson).
April 20—The Money Corral (William S. Hart).

PARAMOUNT-ARTCRAFT SPECIAL.

Feb. 16—False Faces.

PARAMOUNT-FLAGG COMEDIES.

(Two Reels Each.)

Mar. 30—Beresford of the Balboons.
April 6—The Last Bottle.

SUCCESS SERIES (RE-ISSUES.)

Feb. 23—Are You a Mason? (John Barrymore).
Mar. 2—Temptation (Geraldine Farrar).
Mar. 9—Freckles (Jack Pickford).
Mar. 16—Rags (Mary Pickford).
Mar. 23—Rose of the Rancho (Special).
Mar. 30—Sold (Pauline Frederick).
April 6—Hulda From Holland.
April 13—The Dictator (John Barrymore).
April 20—Gretna Green (Marguerite Clark).
April 27—Chimmie Fadden (Victor Moore).

PARAMOUNT-BURTON HOLMES.

Feb. 16—The War Women of England .
Feb. 23—London Plays Ball.
Mar. 2—A Cabaret of Old Japan.
Mar. 9—Making Summer Sombreros in Manila.
Mar. 16—Gay Paree in Wartime.
Mar. 23—Glorious Versailles.
Mar. 30—Zamboanga—General Pershing's Head Quarters in the Philippines.
April 6—Seeing Sights in London.
April 13—Land of the Mompies.
April 20—Some British Bits Well Done.
April 27—Filipino School Days.

PARAMOUNT-BRAY PICTOGRAPH.

Mar. 2—Hatching an Eagle a Day; Ingenious Sleeping Bag; War Birds; Cartoon.
Mar. 9—The Birth of a Tornado; Beauty Culture for Dogs; Cartoon.
Mar. 16—The Most Popular Girl in the World; An Aquatic Farmer; Cartoon.
Mar. 23—Indoor Golf; Chilian Drills and Thrills; Coal Mining.
Mar. 30—Comets; Fun in Feet; Novel Indoor Sports; Cartoon.
April 6—Tin Can Toys; Winter Sports at Lake Placid; Cartoon.
April 13—Coal Mining; A Birdland Study by Finley; A Millionaire Rag Picker; Shadowgraphs.
April 20—Fun in Feet; Scenic Wonders of Mt. Lowe; Cartoon.
April 27—How the Telephone Talks; Woodland Sports, by Finley; Cartoon.

World Pictures Corp.

Feb. 10—Mandarin's Gold (Kitty Gordon).
Feb. 10—What Shall We Do with Him?
Feb. 17—Courage for Two (Carlyle Blackwell and Evelyn Greeley—Five Parts).
Feb. 24—The Moral Deadline (June Elvidge—Five Parts).
Mar. 2—Crook of Dreams (Louise Huff).
Mar. 10—The Unveiling Hand (Kitty Gordon).
Mar. 17—The Hand Invisible (Montagu Love).
Mar. 24—Hit or Miss (Carlyle Blackwell and Evelyn Greeley).
Mar. 31—The Love Defender (June Elvidge).
April 7—The Little Intruder (Louise Huff).
April 14—The Scar (Kitty Gordon).
April 21—The Quickening Flame (Montagu Love).

KINOGRAMS.

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Feature Releases

BLUEBIRD.

Feb. 10—The Millionaire Pirate (Monroe Salisbury)—03585.
Feb. 17—The Sealed Envelope (Fritzi Brunette) 03597.
Feb. 24—The Little White Savage (Carmel Myers)—03608.
Mar. 3—A Taste of Life (Edith Roberts—Five Parts)—03617.

CAPITAL FILM COMPANY.
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(Two Reels each)

Railroad Raiders.
Running Wild.
Struck by Lightning.
Secret Service Dan.
Faithful Unto Death.
Escaped Convict.
The Square Gambler.

CHRISTIE FILM COMPANY.

For Love or Money.
Salvation Sue.
Four of a Kind.
Welcome Home
Bobby Comes Marching Home.
Brides for Two.
Oh, What a Night.
Hard Luck.
Marrying Molly.
Four Hundred or Bust.
Oh Baby.
Good Gracious, Bobby.
You Couldn't Blame Her.
Apartment 23.
Lost—A Bridegroom.
Stop—Look—And Listen.

EDUCATIONAL FILMS CORPORATION.

Feb.—What Is a Mexican.
Feb.—The Washington Air Patrol.

Bruce Scenics.

The Little High Horse.
The Restless Three.
The Wolf of the Tetons.
The Pale Pack Train.
An Essay of the Hills.
Men Met in the Mountains.

FIRST NATIONAL EXHIBITORS'

Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Four Years in Germany."
Italy's Flaming Front—Official Italian War Pictures.
The Fighting Roosevelts.
Virtuous Wives (Anita Stewart).
Romance of Tarzan.
Sunnyside (Charlie Chaplin).
In Wrong (Jack Pickford) .
Daddy Longlegs (Mary Pickford).

OUTING-CHESTER PICTURES.

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Mar.—From Scales to Antlers.
Mar.—Teddy Birds.
Mar.—Balahooing on the Anarika.
Mar.—Maids, More Maids and Mermaids
April—Guided and Miss Guided.
April—A Waswanipae Week End.
April—Up in the Air After Alligators.
April—Mr. Outing Floats a Dream.

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List of Current Film Release Dates

JEWEL PRODUCTIONS, INC.

Feb. 15—The Heart of Humanity (Dorothy Phillips—Six Parts)—03594.
—When a Girl Loves (Mildred Harris).
The Fire Flingers (Rupert Julian).

LEONCE PERRET PRODUCTIONS.

1402 Broadway, New York.
Stars of Glory (E. K. Lincoln and Dolores Cassinelli).
A Soul Adrift (Dolores Cassinelli).

GEORGE KLEINE.

Rialto DeLuxe Productions.

Conquered Hearts (Drama).

Edison.

The Unbeliever (Seven Reels).

Essanay.

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

SELECT PICTURES.

Feb.—Romance and Arabella (Constance Talmadge).
Feb.—The World to Live In (Alice Brady).
Feb.—Children of Banishment (Mitchell Lewis).
Feb.—The Belle of New York (Marion Davies).
Mar.—The Probation Wife (Norma Talmadge—Six Parts).
Mar.—Marie Ltd. (Alice Brady).
Mar.—Experimental Marriage (Constance Talmadge).

Specials.

Feb.—The One Woman (All-Star).
Feb.—The Cavell Case (Julia Arthur).
Feb.—The Midnight Patrol (Ince Production).
Feb.—Ruling Passions (Julia Dean and Edwin Arden).
Feb.—The Hidden Truth (Anna Case).

SELZNICK PICTURES.

Upstairs and Down (Olive Thomas).

WILLIAM L. SHERRY SERVICE.

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Burlingham.

Unknown Switzerland (Burlingham—Travel).
The Pilatus Railway (Burlingham—Travel).
Allied War Heroes Arrive in Switzerland (Burlingham—Travel).
Scrambles in the High Alps (Burlingham—Travel).
The Riviera of Lake Leman (Burlingham—Travel).
Lovely Lucerne (Burlingham—Travel).
The Gornergrat Railway (Burlingham—Travel).

Features.

Red Blood and Yellow (Broncho Billy).
Wild Honey (Doris Kenyon—Six Parts).
Feb. 2—Son of a Gun (Broncho Billy).
Feb. 16—Calibre 38 (Six Parts).
Feb. 24—Twilight (Doris Kenyon—Six Parts).
Mar. 2—Love and the Law (Edgar Lewis Production—Six Parts).
Mar. 9—Marriage for Convenience (Catherine Calvert).
The Troop Train (Six Parts).

UNITED PICTURE THEATRES.

Feb. 23—A Man in the Open (Dustin Farnum).
Mar. 30—Her Code of Honor (Florence Reed).

State Right Releases

HIRAM ABRAMS.

1476 Broadway, New York.
Hearts of Men (George Beban—Six Parts—Drama).
Yankee Doodle in Berlin (Sennett Comedy).

ACME PICTURES CORPORATION.

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6227 Broadway, Chicago.
Damaged Goods (Richard Bennett—Seven Parts).

ARROW FILM CORPORATION.

Times Building, New York.
The Demon's Shadow (Serial in Ten Two-Reel Twelve Anna Little Reissues (Two Reels Each). Episodes).
Million-Dollar Mystery (Marguerite Snow—Six Parts).
Ten J. Warren Kerrigan Reissues (Two Reels Each).
Four Allison-Lockwood Reissues.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).
Miss Arizona.

CREST PICTURES CORP.

Times Building, New York.
The Lust of the Ages.
A Grain of Dust.

THE FILM MARKET, INC.

403 Times Building, New York.
What Becomes of the Children (Corra Beach).
The City of Purple Dreams (Selig).
Who Shall Take My Life? (Selig).
Beware of Strangers (Selig).
The Garden of Allah (Selig).
The Spoilers (Selig—Reissue).
The Star Spangled Banner (Gathem—Half reel).
Columbia, the Gem of the Ocean (Gathem—Half reel).
The Battle Cry of Freedom (Gathem—Half reel).
Home Sweet Home and The Girl I Left Behind Me (Gathem).
The Amazon Jungle (Capt. Besley Expedition).
The Wonderland of Peru (Capt. Besley Expedition).
The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt Scott Antarctic Expendtion).

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The Warrior (Seven Parts—Drama—McClure Picture).

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Tempest and Sunshine.

HILLER & WILK, INC.

Sept.—Sporting Life (Maurice Tourneur Production).
Woman (Maurice Tourneur Productions).
The Silent Mystery (Francis Ford serial in fifteen episodes).

GRAPHIC FILM CORPORATION.

729 Seventh Ave., N. Y. City.

When Men Betray (Drama).
Ashes of Love.
The Echo of Youth.

VICTOR KREMER.

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Denny From Ireland.
The Pen Vulture.
The Snail.

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A Serial in Fifteen Episodes of two reels each, featuring Herbert Rawlinson and Margaret Marsh.

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The Still Alarm (Selig Production).
Wives of Men.
Little Orphant Annie (Six Parts—Drama).

J. PARKER READ.

Forbidden Fire (Louise Glaum—Seven Parts).

HARRY RAVER.

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The Master Crook.
The Liberator (Serial Starring "Maciste").

ERNEST SHIPMAN.

17 West 44th Street, New York City.
The Daughter of The Don (Five Parts—Drama).
The Coast Guard Patrol (By Nell Shipman—Seven-Part Patriotic Drama).
A Nugget in the Rough (Five Parts—Comedy-Drama).
The Tiger of the Sea (Seven Parts—Drama—by Nell Shipman).
Bill Stingers' Poems (A series of one-reel patriotic comedy-dramas issued semi-monthly).

Al and Frank Jennings.

Lady of the Dugout (Six Parts—Drama).

Lloyd Carleton Productions.

Mother I Need You.

Edwin Frazee.

The Haunted House (Mystic Comedy—Two Parts).

United Film Corporation.

Crime of the Hour (Seven Parts—Drama).

HARRY RAPF.

Palace Theatre Building, New York.
Sins of the Children.

WILLIAM STOERMER ENTERPRISES.

729 Seventh Avenue, New York.
The Tidal Wave (Eight Parts—Drama).

S. L. PICTURES

1476 Broadway, New York.
Virtuous Men (E. K. Lincoln—Seven Parts).

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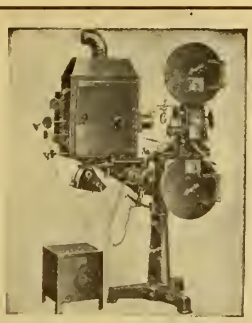

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Moving Picture Machine Patents My Specialty

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LOAN AND TRUST BUILDING
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The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $5.00 and I will examine the patent records and inform you whether you are entitled to a patent, the cost and manner of procedure.

Personal Attention Established 25 Years

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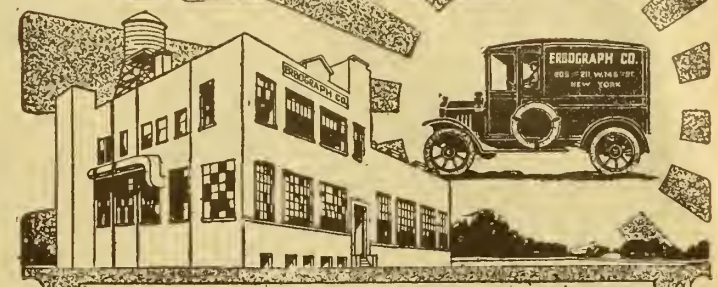

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These opalescent glass letters fit right in the sign as shown in the photograph above. They are very easy to remove—take only a few minutes—and your daily announcements are always correct. The lights, which are located in the center of the sign illuminate these letters so that they can be seen from a distance. In this way you not only attract people from your immediate vicinity, but also people for a block or two away. This sign is beautiful by day and brilliant by night. It is sold by the largest sign company in America.

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In the Rialto, which was built for the showing of pictures exclusively —seating two thousand persons— embracing all that is finest and best in theatre decoration and equipment—the Simplex was selected to maintain the high standard of projection which is called for at the Rialto in order to carry out the purpose of the owners of this theatre in making it the show-place of the capitol city.

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Swanson-Nolan Theatre Equipment Co.
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Mr. J. J. Morgan, Manager.

Dear Sir:—We received the new shutters which you ordered for us yesterday, and they are certainly *great*. In connection with our 950 watt lamps we are putting on *some* picture, and never use over 28 amperes.

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(Signed) DICK DAVIS, Manager,
Palace Theatre, 112-114 W. Main Street,
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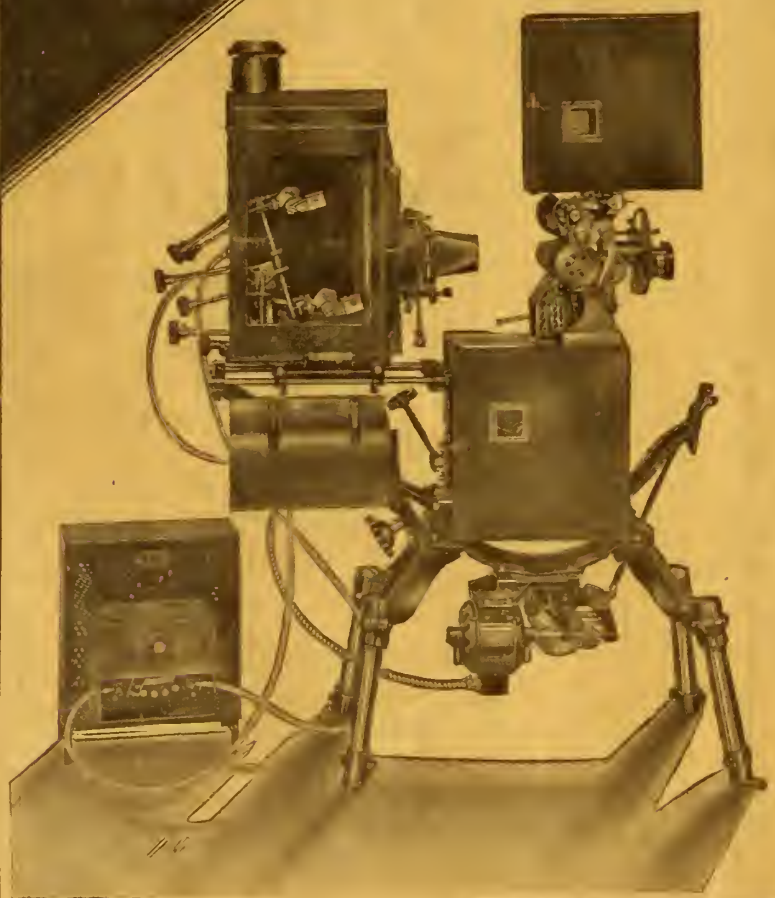

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MOVING PICTURE WORLD

D APR 20 1919

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Goldwyn
Pictures
You See
The Best

Published every Friday. Subscription Price: United States and Its Possessions and Mexico, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $4 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

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IN OHIO!

"Broke All Records for All Time"

Fred Desberg

THE MALL COMPANY

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THE MALL THEATRE

EUCLID AVENUE THROUGH TO SUPERIOR STREET

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OFFICERS
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MARCH
FOURTH
1919.

The Argus Enterprise Company,
823 Prospect Avenue,
CITY

Gentlemen:-

We opened up Sunday, March 2nd, with "Stolen Orders" at the Mall and Alhambra theaters and broke all records for all time.

We turned away thousands of people who were unable to get in. This is particularly remarkable in view of the fact that our past records have been made on features of not to exceed four and one-half reels in length, whereas this picture is seven and one-half reels.

Since Sunday we have been doing phenomenal business and expect the picture to hold up during the entire week.

Respectfully yours,

THE MALL & ALHAMBRA THEATERS

By

What William A. Brady's "STOLEN ORDERS" is doing in Ohio it will do for you

For
Remaining
TERRITORY

Apply
WILLIAM A. BRADY
The Playhouse
NEW YORK CITY

THE successful producer is the man who is ever on the look-out for new and better means of perfecting his pictures; not the man who says the old way is good enough for me. The new, automatic Spoor-Thompson method of processing film has resulted in the highest quality of prints ever produced, at a price that can not be equalled. Talk to our sales manager, Charles F. Stark, in regard to details.

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"The best last year

Marshall NEILAN

ALLEN HOLUBAR'S SUPER-PRODUCTION

March 6th, 1919.

Dear Mr. Laemmle:—

My time has been so occupied that it was only this week that I was able to see Mr. Holubar's production, "The Heart of Humanity."

I am sorry that I have not the space or time to say all the good things your picture represents, and therefore, will briefly say that I think it is the best production released last year, barring none.

The battle scenes were impressive and magnificent, the story well told, and the photography beautiful. Accustomed and hard-boiled as I am in reviewing pictures, I must say that the heart-interest got me several times.

I want to congratulate you for surrounding yourself with an organization capable of making a production of this caliber. It is most gratifying, as it proves that the highest grade and quality of pictures today does not come from the hands of one or two directors.

Yours sincerely,
MARSHALL A. NEILAN.

WHEN great directors pick "The Heart of Humanity" as the best, you can be pretty sure that "The Heart of Humanity" is the best of them all. And now comes Marshall Neilan and frankly says it is the best production released last year, barring none. Read his letter.

production released barring none"

Marshall Neilan says of

"The HEART of HUMANITY"

THE PICTURE THAT WILL LIVE FOREVER

THE Kansas City Journal says: "The Heart of Humanity," which is being shown at the Shubert this week, stands head and shoulders above the other offerings of the year. The audience will gasp at the magnitude, be thrilled at the patriotism, stifle a sob at the pathos and actually weep at a mother's devotion and a son's sacrifice—a photoplay that will stand out in film history as one of the real masterpieces of the times.

TELEGRAM

Racine, Wis., March 12.

"Heart of Humanity" going over like wildfire. Showed to 4500 people opening day. Have been standing off matinee and evening the greatest and biggest capacity business I have ever done. It's the talk of the whole town and remember—I am playing against big cards in my opposition. Still we are getting all the bacon. My patrons say it is the best picture they have ever seen. Thanks for your co-operation.

Tom Norman

JEWEL Productions INC
1600 Broadway, New York City

Starring

DOROTHY PHILLIPS

ALL BOOKING RECORDS on the "THE

The tremendous booking record for "THE RED GLOVE" featuring dashing daring MARIE WALCAMP has broken all bounds.

A number of large western theatres which never even entertained the idea of running a serial have booked "THE RED GLOVE" and are cleaning up with it.

SHATTERED
Serial wonderful:
RED GLOVE"

Ask your Exchange for a copy of the big, complete ad campaign and publicity book. Biggest newspaper campaign ever conceived for serials contained in that book. Go see the first episodes.

BOOK IT NOW!

BOOK THRU YOUR NEAREST UNIVERSAL EXCHANGE

Priscilla Dean

The Wonder of the Year

THE Los Angeles Record says: "Mark up another triumph for Priscilla Dean and the Universal. The volatile Universal Star has created a superb role in 'The Wildcat of Paris.' The story has been produced on a big scale with spectacular effects and sensational situations. The rumble of war is but a background for the big love theme that dominates. This story is well worth seeing—it is the kind of screen play to cause one to enthuse over both plot and execution."

Universal Special Attraction

"The Wildcat of Paris"

Book thru your nearest Universal Exchange or communicate with the Universal Film Mn'fg. Co., Largest Film Mn'fg. Co. in the Universe, Carl Laemmle, President, 1600 Broadway, New York

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R. WHIPPLE, expert International Film Service Cameraman, now the accredited photographer with the American Expeditionary Forces along the Rhine.

His wonderful news reel shots in Europe appear in the BIG THREE every week. Exclusive news pictures secured thru unusual sources, that millions are eager to see each week, shown every week in either—

UNIVERSAL
CURRENT EVENTS
INTERNATIONAL NEWS
HEARST NEWS

If one release misses it the next one gets it. Also you get the great T. A. Dorgan's comic "Indoor Sport" series, and all the world's biggest and most important news events in pictures.

Last week we told you that no single weekly news reel release could give you what THREE BIG RELEASES CAN. Today we tell you that the BIG THREE not only give you MORE, but newer stuff, more unusual shots, because backed by a world-wide staff of news experts.

BOOK ALL THESE THREE BIG WEEKLY NEWS REELS AND BE FIRST WITH ALL THE WORLD'S BIGGEST EVENTS IN PICTURES IN YOUR HOUSE AND ADVERTISE THAT FACT BROADCAST.

BOOK THROUGH ANY UNIVERSAL EXCHANGE

HARRY GARSON

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BLANCHE SWEET

in

Maj. Rupert Hughes' Astounding Story

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UNPARDONABLE SIN

DIRECTED BY

MARSHALL NEILAN

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THE BIGGEST ADVERTISING CAMPAIGN IN PICTURE HISTORY

(Above is a reproduction of an electric sign being erected for Jules Mastbaum's Stanley Theatre, Philadelphia)

Do YOU want a sign like this, 40 x 50 feet, containing 2500 electric lights, constantly advertising your theatre? We are erecting them in every important city for LIVE EXHIBITORS.

(SEE NEXT PAGE)

SELZNICK PICTURES

This is how SELZNICK PICTURES will be advertised:

ELECTRIC SIGNS 40 x 50 feet, containing 2500 electric lights, like facsimile on preceding page, in the heart of EVERY IMPORTANT CITY, advertising your theatre 365 days in the year.

LOCAL NEWSPAPER ADVERTISING linked up with these signs, in COOPERATION WITH EXHIBITORS.

BILLBOARD ADVERTISING with the finest posters money can buy.

NATIONAL MAGAZINE ADVERTISING especially in moving picture fan publications.

This campaign, backed by pictures of SELZNICK QUALITY, gives live exhibitors the chance of a lifetime.

MYRON SELZNICK
Pres. & Gen. Mgr.

SELZNICK PICTURES CORPORATION
501 Fifth Avenue · New York

CHARLES GIBLYN
Vice-Pres. & Director Gen.

Paramount-Drew Comedy

He wasn't one of the regulars

HE was only a volunteer. But when he tried one white little lie he rolled up trouble enough to start everybody laughing who sees this funny new Paramount-Drew comedy.

By Albert Payson Terhune. Produced by V. B. K. Corporation. Under personal supervision of Mr. & Mrs. Sidney Drew.

"They keep you smiling"

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

MR. AND MRS. SIDNEY DREW
IN "THE AMATEUR LIAR"

ADOLPH ZUKOR PRESENTS A

JOHN EMERSON-LOOS ANITA

PRODUCTION

"OH, YOU WOMEN!"

A Paramount Picture

With

ERNEST TRUEX AND LOUISE HUFF

Your Best Bet for a Sure Cleanup! Here's Why:

1. It's a rip-roaring comedy, with gobs of fun and a kick like a mule's. The war's over. People want to laugh. So "Oh, You Women!"

2. It's up-to-the-second and a jump ahead. The boys coming home; women in soldiers' jobs. and the deuce to pay when the girls don't watch their steps.

3. It's a John Emerson-Anita Loos Production. That means careful writing, masterly directing, brains, action, class, a powerful appeal to the crowds.

4. It's a woman's picture and a man's picture. The women will like it because it laughs at the "he-women" who get on real wives' and mothers' nerves. The men will like it because they don't want any third sex stealing their pants.

See "Oh, You Women!" and book it quick. If YOU don't the other fellow will!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

MARY PICKFORD

in

"Captain Kidd, Jr."

An ARTCRAFT Picture

THE first new Mary Pickford picture since September 15th.

It will make more money for you than any other Mary Pickford picture you ever have shown.

Advertise it big. Raise prices. Book it for extra days.

Cash in on a public eager for a new Mary Pickford production.

By Rida Johnson Young. Scenario by Frances Marion. Directed by William D. Taylor.

FAMOUS PLAYERS-LASKY CORPORATION
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NEW YORK

ARTCRAFT PICTURES

She is stepping into new fame in this, the production that gives her still greater opportunity for her fascinating talents.

It's the story of a rich girl kidnapped and it's based on Isabelle Ostrander's wonder novel.

Metro presents

MAY ALLISON
in
THE ISLAND OF INTRIGUE

Adapted by June Mathis and A.S. LeVino and directed in 5 acts by Henry Otto.

RELEASED BY METRO APRIL 7th

MAXWELL KARGER, Director general.

HAROLD LOCKWOOD

HAROLD LOCKWOOD, our friend and the friend of the millions in America will live for future generations through the magic of the screen.

As a tribute to him we have saved what we believe to be his greatest picture for the final presentation in the great Lockwood series of productions.

The character of David Smith which he portrays is typical of his own splendid battle toward success. It is clean as he was clean, manly as he was manly, romantic and lovable as he was, and living on, is lovable.

We suggest to the thousands of Exhibitors who will present this picture to their audiences that they present it as a tribute to a fine and manly character, the man of honor, who helped to make the screen a finer, better thing.

METRO PICTURES CORPORATION

Now booking

SCREEN CLASSICS INC. PRESENTS

HAROLD LOCKWOOD

in the last and greatest of his productions

A MAN of HONOR

From Henry Kitchell Webster's novel adapted and directed by Fred J. Balshofer in Five Acts –

METRO PICTURES CORPORATION

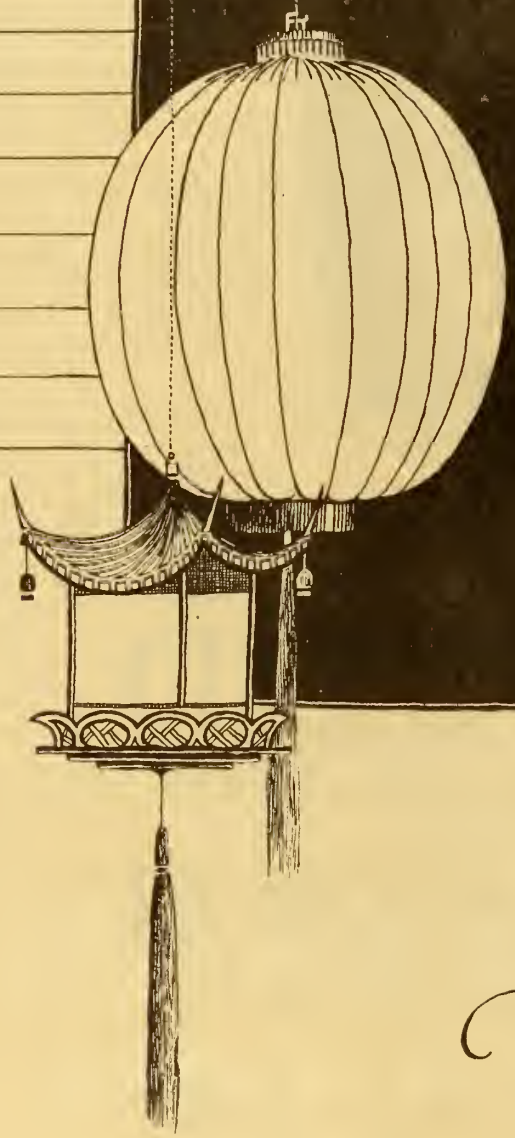
Now booking

NAZIMOVA

in

The RED LANTERN

portrays two distinct roles and each is dazzling in the brilliance of its realism.



Watch for it — wait for it —

METRO

"A picture the exhibitor should be glad to receive,"
says the Motion Picture News of

FRANK KEENAN

in the extra selected feature

THE SILVER GIRL

From the play by Edward Peple Produced by Robert Brunton Co.
Scenario by Jack Cunningham
Directed by Mr. Keenan, assisted by Eliot Howe

PATHÉ
DISTRIBUTORS

© LUMIERE
Perret Productions, Inc., present
Dolores Cassinelli
and
E. K. Lincoln
in the six part Special feature
The Unknown Love
Written and directed by Leonce Perret
PATHÉ
DISTRIBUTORS

The stars; the girl very beautiful with a personality and talent that "get across"; the man a recognized attraction.

The direction; most artistic, full of subtleties and new ideas.

The story; timely and appealing with a really big moments.

Detail; good; a pronounced novelty in illustrated sub-titles will make a hit. The picture has real "finish".

Quality; Pathé has made it a "special"—on merit.

Dolores Cassinelli

and

E. K. Lincoln

in the six part Special

The Unknown Love

Produced by Perret Productions, Inc.
Written and directed by Leonce Perret

PATHÉ
DISTRIBUTORS

"The best single reel comedies on the market,"
says a prominent Western exhibitor of the

HAROLD LLOYD COMEDIES

"We have been using one Harold Lloyd comedy a week since I took charge of this house. In that time we have not had one 'flivver'. The Liberty mob is a little more critical than the average but every one of these comedies has gone over big with them. They are by far the best single reel comedies on the market."

J. Wm. Houck, Mgr. Liberty Theatre, Spokane, Wash.

One one reel comedy every week
Produced by Rolin

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AMERICAN FLYING "A" PICTURES
MADE BY AMERICAN FILM CO. INC.

Tell your patrons this picture presents Mary Miles Minter in the very kind of a story they'd pick for her themselves if the selection were up to them—

Tell your patrons the cast includes good looking Alan Forrest, dependable George Periolat, and Margaret Shelby, Mary's very own sister—

Tell your patrons the story reaches its climax in the home of a millionaire where little Miss Minter has gone because she believes she has been invited there, whereas she is really regarded as an intruder—

THEN watch the box office for results.

American Film Company, Inc., Presents

Mary Miles Minter IN "The Intrusion of Isabel"

By JOSEPH FRANKLIN POLAND

Directed by LLOYD INGRAHAM

Here's What Exhibitors Say of Recent Minter Releases:

"Wonderful clean-up on last Mary Miles Minter." —*Bijou Theatre, Racine, Wisconsin.*

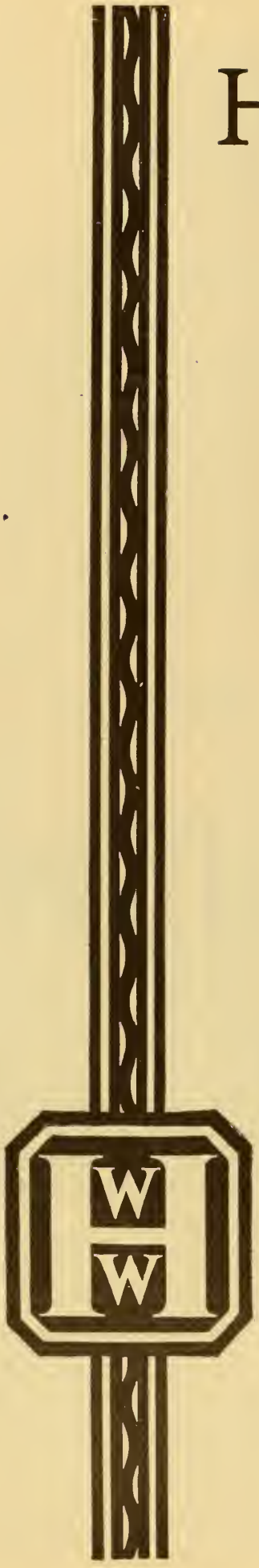
"All box office records were broken on Sunday with the 'Amazing Impostor' and hundreds were turned away."—*Manager A. S. Megahan, Strand Theatre, Denver, Colorado.*

"'The Amazing Impostor,' a good subject well worked out." —*Fred Busman, Electric Theatre, St. Joseph, Missouri.*

Produced by
AMERICAN FILM COMPANY, Inc.
Samuel S. Hutchinson, Pres.

These Mary Miles Minter Subjects Now Available at Pathé Exchanges:
"The Eyes of Julia Deep" *"Wives and Other Wives"*
"Rosemary Climbs the Heights" *"The Amazing Impostor"*

Distributed by
PATHÉ



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Zane Grey's own company—the biggest series of pictur under production—starting off with a remarkable pi turization of "Desert Gold," the famous novel of th most popular of all American novelists.

2 Augustus Thomas–Harry Raver Four Star Artco Productions

A series of powerful photodramas, directed by Georg Irving and featuring Leah Baird, beginning with splendid production of Mr. Thomas' famous play, "A a Man Thinks."

3 J. Warren Kerrigan

in even better pictures, concentrating all the proven pop ularity of this virile star in a new series of photoplays the highest type.

4 Wait!

This one is so big in scope that we are going to hold for a separate announcement, all its own. But watch fo it—for it is going to be the most important series productions actually initiated since the birth of motio pictures.

W. W. Hodkinson

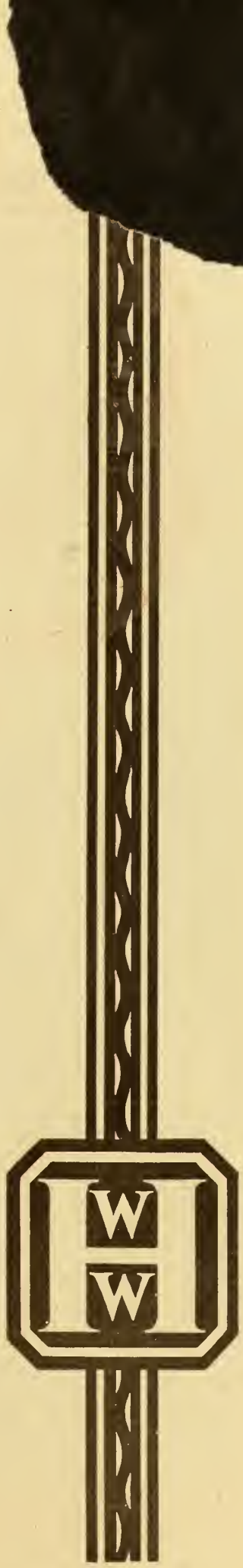
THE W. W. Hodkinson Corporation now takes its long prepared-for position of leadership in the motion picture industry, with four big new lines of product that will stand out, taken together, as the best pictures now being produced. The opposite page tells you what they are.

THE first two have already been announced. The Kerrigan pictures are a living example of our selective machinery, for Kerrigan is the only line we have kept out of our entire past year's product.

The fourth new line is so big that we are holding its announcement for a later date. When we do announce it, present idols will totter.

We have taken the lead. No other concern is going to put out a better line of pictures, because no other concern is free to do it; no other concern is free from producer or exhibitor domination. *We are.*

If we can't get pictures that come up to our standards we will cut our releases down to one a month—or one a year. But this we stand on: *We are going to lead and continue to lead from this day forward.*



Corporation *527 Fifth Ave. New York*

THE BIRTH OF A RACE

BOOK

3-MONTHS IN CHICAGO

"BIGGEST FILM

HIGHEST ACHIEVEM

CAPACITY HOUS

DIRECTION
JOHN W. NOBLE

MUSIC BY
J. C. BREIL

A FEW NEWSPAPER NOTICES:

CHICAGO

Never has the art of the camera produced more artistic effects—*Journal.*

There's good acting all through the production.—*Tribune.*

"The Birth of a Race" in construction suggests a composite of "Intolerance" and "Resurrection," and highly more desirable artistically and in point of recitation than the latter.—*Daily News.*

A lot was invested in the picture, and wisely, for there are scenes of rich beauty.

Beautiful photography rules everywhere and arrives at unexpectedly artistic and discreet scene in the Garden of Eden episode. All of the Biblical and Historical incidents which form the prologue are richly done. The music is effective, descriptive, and entirely original.—*Herald-Examiner.*

"The Birth of a Race" might modestly say of itself, "I am the Alpha and the Omega, the first and the last, the beginning and the end." And then some.—*American.*

"The Birth of a Race" is a picture worth seeing, and worth the advanced price charged for it. It is a fine piece of photodramatic production, a clean, sincere and beautiful picture drama.—*Post.*

PITTSBURGH, PA.

Efforts of the Producers have been carried out on a stupendous scale.—*Leader.*

It is the most elaborate and one of the best staged films ever seen in the city. Hearty approval was given the new spectacular film.—*Dispatch.*

GRAND RAPIDS, MICH.

Most Human Picture Production of the season. Challenges favorable comparison with such masterpieces as "Intolerance."—*News.*

A vaster subject than anything ever before attempted on the screen.—*Herald.*

A big picture impressive, difficult to produce.—*Press.*

PEORIA, ILL.

The biggest photoplay production of the age.—*Journal.*

An ambitious photoplay done on a tremendous scale, to fit one of the biggest themes in life. Like a dream, the past rises before one in the unspeakable colossal spectacle.—*Star.*

DAVENPORT, IOWA

Absorbing in its dramatic construction, thrilling in its grasp of human impulse.

For a time "The Birth of a Nation" stood unchallenged. In "The Birth of a Race," however, the first named has been matched regardless of where the critic cares to begin. Peer of "Birth of a Nation."—*Democrat.*

BATTLE CREEK, MICH.

The greatest photoplay of the period.—*Journal.*

SOUTH BEND, IND.

The theme encompasses a vaster subject than anything ever attempted.—*News-Times.*

FREEPORT,, ILL.

Capacity houses greeted the silent players of the really wonderful "Birth of a Race." Words like "powerful," "wonderful," "sumptuous," "spectacular," "stupendous," easily at the beck and call of the Reviewer, are rather meaningless when applied to this truly monumental cinema drama.—*Journal-Standard.*

QUINCY, ILL.

"The Birth of a Race" is a stupendous picture. One can readily believe, after seeing it, that it cost a lot of money to produce it. The photography is rare.—*Journal.*

MANITOWOC, WIS.

One of the greatest pictures that the present age has produced, and the Herald-News guarantees the feature as first-class.—*News-Herald.*

GREEN BAY, WIS.

The most striking scenes ever witnessed on the screen.—*Press Gazette.*

OTTUMWA, IOWA

Too much cannot be said of the picture, for it embodies the best that has been seen in all the best pictures of the past few years and nothing is omitted to make it mechanically perfect. It is a beautiful lesson taught that captivates the audience.—*Courier.*

ROCK ISLAND, ILL.

It is a Master Production and is entitled to big Patronage.—*Argus.*

TERRE HAUTE, IND.

Something like 1,200 people, including prominent citizens, last night pronounced "The Birth of a Race" a great picture. There was no mistaking the verdict of that splendidly representative audience. The picture made a profound impression and was received with mingled demonstrations.—*Tribune.*

OMAHA, NEB.

The scope and elaboration of the picture make it one of the most ambitious film offerings ever offered.—*Herald.*

The composition is good, the photography excellent, genuinely impressive.—*Bee.*

GALESBURG, ILL.

The photography is the best ever seen here in a screen production. The cast is excellent in every respect. "The Birth of a Race," a wonderful production.—*Mail.*

Choice Territory Available ‖ **RENCO FILM**

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CHICAGO'S MOST EXCLUSIVE PLAYHOUSE

FOUR WEEKS

RECORD IN MANY MOONS."—CHICAGO AMERICAN.

HAS BEEN SHOWN IN A FEW LARGE CITIES AT BIG LEGITIMATE THEATRES

BY THE SHEER MAGNITUDE OF ITS NUMEROUS SCENES, BY THE ENTHRALLING AND ABSORBING INTEREST OF ITS STORY, AND BY ITS WONDERFUL MUSICAL ACCOMPANIMENT, "THE BIRTH OF A RACE" HAS PROVEN A PHOTO SPECTACLE THAT WILL LIVE FOR YEARS. ITS APPEAL IS TO ALL CLASSES. IT EULOGIZES THE WORKING MAN, ITS GIVES DUE CREDIT TO ALL RACES AND CREEDS. THE PRODUCTION HAS BEEN TOWN TALK EVERYWHERE, WITH PRESS COMMENTS, PUNCTUATED BY ALL THE COMMENDATORY ADJECTIVES IN THE ENGLISH LANGUAGE.

ENT OF THE PHOTOPLAY

ES EVERYWHERE

ALL-STAR CAST

JANE GREY, GEORGE LE GUERE,
BEN. HENDRICKS, ALICE GALE,
EDWARD ELKUS, LAWRENCE JOHNSON

AND OTHER PROMINENT PLAYERS

Finest Line of Pictorial Printing Ever Given A Picture Production

THE BIRTH OF A RACE

KOKOMO, IND.

"The Birth of a Race" is well worth the price. It is worth the time and worth seeing more than once. In fact, it should be seen more than once to catch the greatness of its lesson.—*Daily Dispatch.*

DUBUQUE, IOWA

This great drama of the film was in preparation for about two years and employed the services of the best scenario writers, most competent actors, cleverest directors and most efficient photographers. "The Birth of a Race," the big photoplay, has been the talk of Dubuque. It is a truly great photoplay. Beautiful music score.—*Times-Journal.*

FOND DU LAC, WIS.

Without exception, the biggest photo offering submitted to Fond du Lac this season. It is on the same magnificent and extended scale of "The Birth of a Nation," "Hearts of the World," and other like productions. A great movie with a real purpose.—*The Daily Commonwealth.*

WRITE For Booklet and Full Information

CO. NATIONAL LIFE BLDG. No. 29 So. La Salle Street CHICAGO

ORDERED TO FIRE THE FIRST GUN!

Office of the Surgeon General
In Replying
Address the
Surgeon General
U. S. Public Health
Service

TREASURY DEPARTMENT
Bureau of the Public Health Service
WASHINGTON

Division of Venereal Diseases
228 First Street, N. W.

March 21st, 1919.

To:

State Boards of Health,
Municipal Boards of Health,
State and Municipal Executives,
Y. W. C. A., and Kindred Organizations.

Subject:

Presentation of the motion picture, "Fit to Win."

This picture was produced by the War Department as part of the campaign launched during mobilization by the Surgeon General of the Army for the purpose of combating venereal diseases. It was shown at camps and other places to over 1,500,000 fighting men of the army and navy. The good accomplished through it is incalculable.

The bearer is a representative of Public Health Films of which Mr. Isaac Silverman is managing director. Public Health Films has been designated and authorized by the United States Public Health Service as the sole distributor through regular commercial motion picture channels of "Fit to Win" as part of the United States Government campaign against the venereal menace. The Government maintains that the repressive measures put in operation to meet a war emergency are equally essential for the protection of the health of civilians during time of peace. This picture is one of the most effective of these repressive measures.

In carrying forward this campaign throughout civilian life, the United States Public Health Service asks the co-operation of State and Municipal governments and requests the abrogation or suspension of such censorships as might impede this very essential missionary work. "Fit to Win" will be shown to both men and women, but always at separate screenings except where audiences may be absolutely segregated according to sex. Children under the age of sixteen will be rigorously excluded.

Originally "Fit to Win" was not made for commercial purposes, all of its screenings being free. When it was decided to carry the campaign against venereal disease into civilian life commercialization was found absolutely necessary in order to bring the film's message to the greatest number within the shortest possible space of time.

By direction of the Surgeon General.

Respectfully,
(Signed) C. C. PIERCE,
Assistant Surgeon General.

FIT TO WIN

Personally directed by **E. H. Griffith**

Public Health Films announces its designation by the United States Public Health Service to present this famous film as

THE OPENING SHOT OF THE BIG BATTLE TO MAKE THE WORLD CLEAN AND SAFE FOR POSTERITY

PUBLIC HEALTH FILMS

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"WELL I'LL BE ——!"

LARRY SEMON

will "set em wild" with this first of his big new feature comedies. Albert E. Smith, President of Vitagraph, told Larry the lid was off the cash-box and Larry spent 93% of what was in the till on this one.

Well I'll Be ——!"

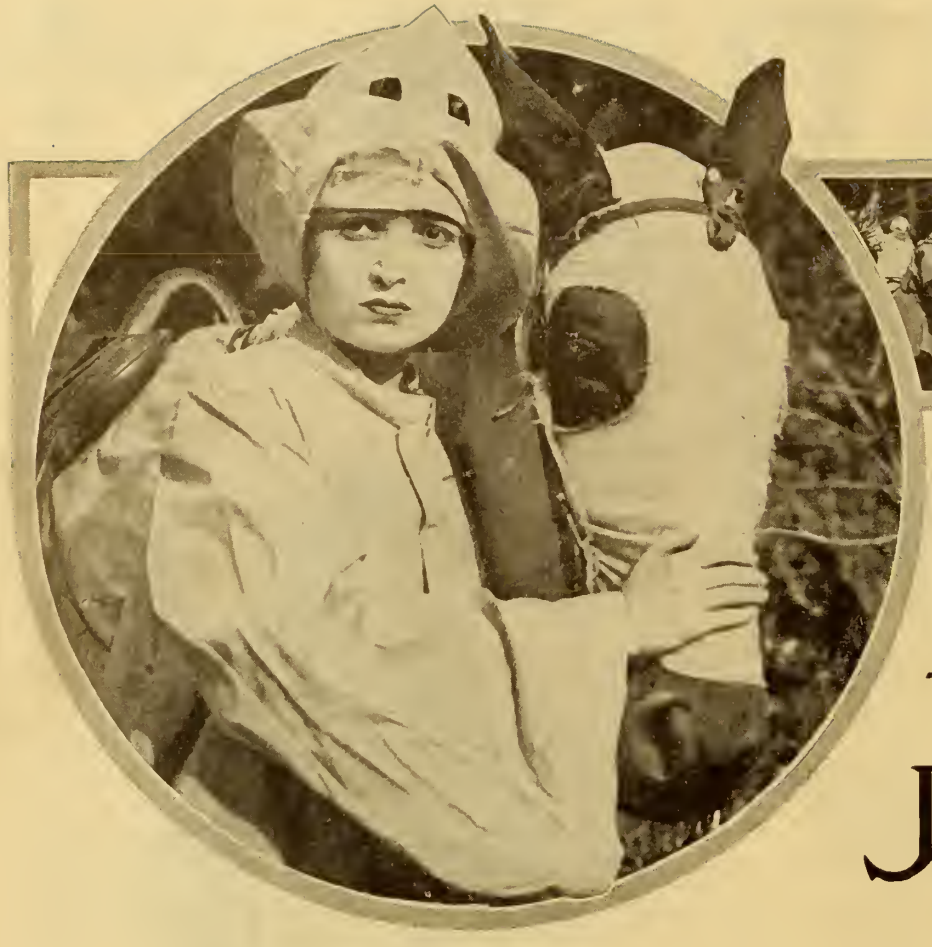
is a comedy of super feature quality.

Go to it---and clean up!

Stand in the back of your theatre while this comedy is running---

The riot will drive you to your nearest Vitagraph Branch Office with a yell for first crack at every one of the

LARRY SEMON COMEDIES



Albert E. Smith
presents

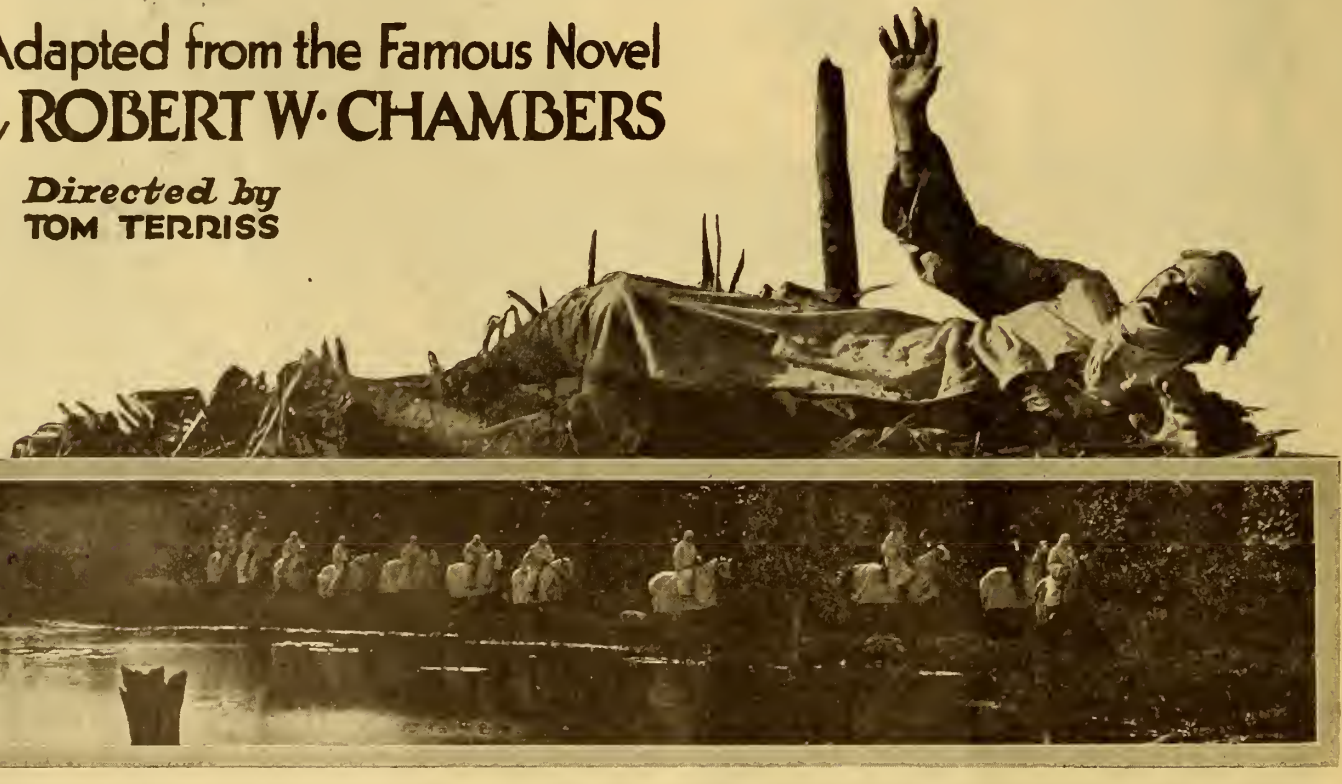
ALICE JOYCE

in

"THE CAMBRIC MASK"

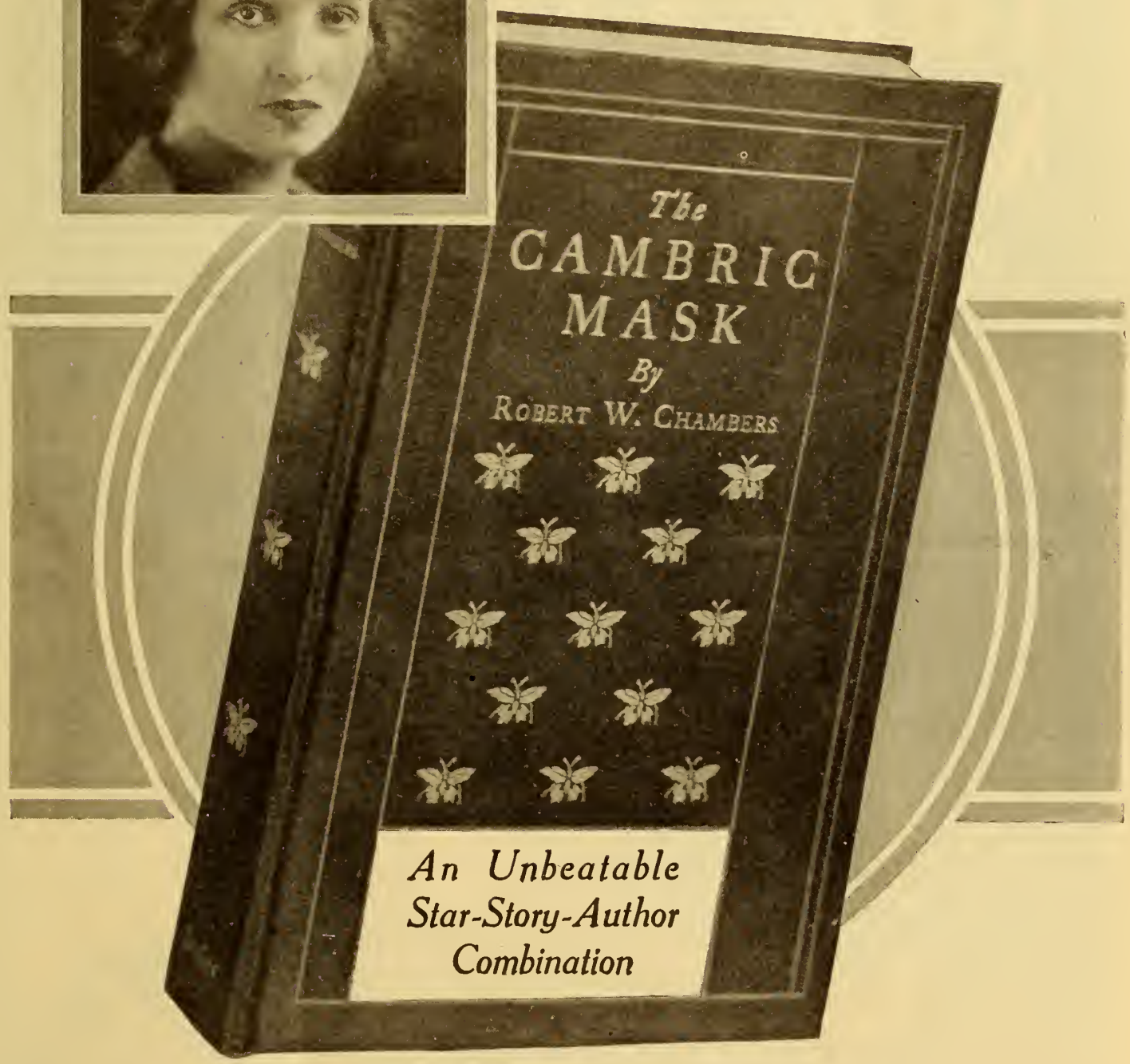
Adapted from the Famous Novel
by ROBERT W. CHAMBERS

Directed by
TOM TERRISS



ALICE JOYCE AT HER BEST

in



A Popular Box-Office Star—A Famous Author—
A Production Finished in Every Detail—

this is just the kind of a feature that will pack your theatre. Its throbbing, thrilling story, will mean satisfied audiences on the first day of your run and overflow crowds on the following days.

VITAGRAPH

Samuel Goldwyn
presents:

THE ETERNAL MAGDALENE

From the big stage success
by Robert H. Mc Laughlin

She strikes at the heart and the sympathy of humanity.

She is the ever-present sinner of all ages from the birth of the world till the end of the world.

She is in every city, town and village on earth —openly and boldly, or secretly.

She is civilization's greatest mystery.

The hunted woman.

The strange woman.

The painted woman.

All America will know her remarkably fascinating story in an unusual Goldwyn production, which begins its showings in the leading cities and theatres of the nation April 20.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN *President*
16 East 42nd Street New York City

Some great philosopher on affairs of the heart must have written the titles for "Daughter of Mine."

Some wise love doctor who knows that in America, in the new world, a difference in race or religion cannot keep a girl out of the arms of the boy she loves.

There's a lovely, sweet, laughable story in "Daughter of Mine." It is *a clean taste picture.* Long after you have seen it yourself you will be saying to friends: "I'll tell *you* a fine picture you ought to book in *your theatre.* My audiences thought it was great."

The tragi-comedy romance, the win-out-over-obstacles love story of Rosie Mendelsohn and George Howard will make everyone who sees it enjoy life more.

Samuel Goldwyn
presents

Madge Kennedy
in
DAUGHTER of MINE

By Hugo Ballin
Directed by Clarence G. Badger

It is pictures of this type, beautifully acted by a bewitching, lovable girl, that have made Madge Kennedy one of the few assured leading stars of the screen.

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Where No Other Motion Picture Has Ever Been Shown

Several thousand schoolrooms, labor union lyceums and meeting places, churches, lodges and organizations of similar character have projection machines and show motion pictures of an educational character.

In nine out of every ten such cases, the one and only screen educational feature that is being shown and ever has been shown in such places is the

FORD EDUCATIONAL WEEKLY

Settlement houses make use of it regularly as the great *Americanizer*. It is rated as the first and best attraction of its kind.

In selecting an educational weekly it is impossible to think of any other one in the motion picture industry ahead of the Ford Educational Weekly—because there is no other one with its completeness, its quality, its fineness and value.

Goldwyn, as the distributor, is serving 4,000 theatre accounts regularly each week with the Ford Educational Weekly.

In addition to being prepared to serve quickly 1,000 additional small town theatres without delays we now announce that we can serve with equal promptness 1,000 more schools, lodges, granges, union lyceums, churches and factories or industrial organizations. The cost of this fine service is surprisingly and amazingly low. Ask the nearest Goldwyn office manager about it.

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presents:

LOUIS BENNISON
in
Speedy Meade

Written and directed by
IRA M. LOWRY

New exhibitor customers contract for the Betzwood-Louis Bennison Star Series at an average weekly rate of 300 theatres per week.

Exactly the theatres everywhere that play the Goldwyn productions book, play and are enthusiastic about Louis Bennison.

Louis Bennison is today playing in close to 2,000 theatres—and the remarkable fact is that three pictures have made him the fine success that he is.

You should be prompt to sign up for "Oh, Johnny!" "Sandy Burke of the U-Bar-U" and his four other forthcoming productions. "Speedy Meade" is pronounced to be one of the fastest western pictures of the season.

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When you want clean comedies for your theatre: You think of Capitol Comedies first.

When you are wondering what comedies offer the greatest variety and diversity: The answer is Capitol Comedies.

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When you begin to ask yourself what comedies you can book for the summer season at the most reasonable rental price: Capitol Comedies provide the answer.

"Smiling Bill" Parsons is their popular hero and Goldwyn is the exclusive distributor.

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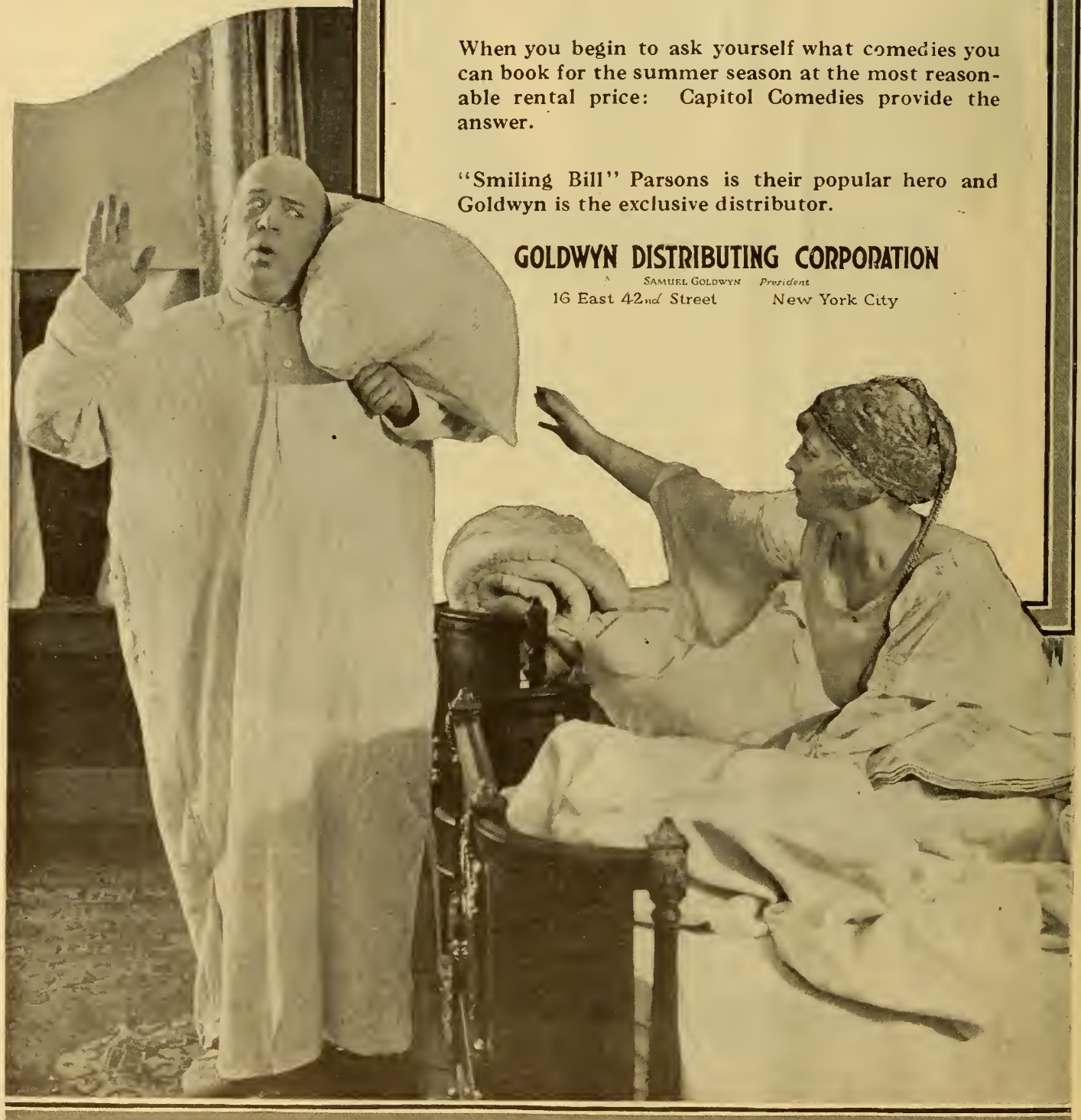

Zane Grey's
powerful story

THE BORDER LEGION

Starring
Blanche Bates
and **Hobart Bosworth**
Directed by
T. HAYES HUNTER

At least 5,000 motion picture theatres in the United States regard powerful melodrama as the best kind of attraction they can put on their screens to attract audiences.

These theatres, numbering among them the majority of the country's first run accounts, never tire of asking for pictures with a punch.

Therefore, it is no surprise to Goldwyn to witness the immediate convincing success of "The Border Legion" in all sections, for it *is* melodrama at its best. It *has* punch. It has *thrills*. It has a big, gripping love story.

It is a story of hard fighting and desperate riding in romantic California in the gold-mad days of '49. It is the kind of picture audiences remember. It has powerful, brilliant direction.

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SAMUEL GOLDWYN *President*
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WORLD-PICTURES
WORLD PICTURES
present
LOUISE HUFF
in
"THE LITTLE INTRUDER"
with JOHNNY HINES
and GEORGE Mac QUARRIE
By H. S. SHELDON
Directed by OSCAR APFEL

COMPLETE FROM OVERTURE TO FINAL CURTAIN

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SCENIC AND LIGHTING EFFECTS PECULIAR TO THE PICTURES

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Distributed thru
FILM CLEARING HOUSE, INC.

FRANK G. HALL, PRESIDENT

FRANK G. HALL

TO

The Exhibitors *of* America

IMMEDIATELY following the first announcement that the Independent Sales Corporation would release the Rothapfel Unit Programme, leading theatres throughout the country literally deluged me with inquiries concerning the proposition, asking particularly to explain the meaning of "Unit Programme."

Later announcements stated that the "Unit Programme" consisted of a "complete show from overture to final curtain" including music arranged especially for the whole performance, lighting and scenic effects, magazine and novelty films, a high class comedy and a dramatic feature, all produced under the personal supervision of S. L. Rothapfel, formerly managing director of the Rialto, Rivoli and Strand theatres, New York City.

Since these announcements appeared, many exhibitors followed up their previous inquiries with contracts and applications for contracts for the entire series of six "Units," which to my mind is the most gratifying manifestation of confidence in the propositon they could possibly offer.

Being an exhibitor myself as well as a distributor naturally I have been interested in the proposition from the exhibitor's angle and I cannot refrain from telling you this much in advance—judging from the finished subjects I have seen, it may be truly said that the Rothapfel Unit Programme will prove beyond all question the Highest Class Entertainment in the World.

Your application for contract, if placed with the branch of the Independent Sales Corporation nearest your theatre, will receive immediate consideration.

SELECT SP PICTURES

SELECT PICTURES CORPORATION *Presents*

ALICE BRADY

in "MARIE, LTD."

By Louise Winters

Scenario by Jane Murfin

Directed by KENNETH WEBB

As clean and as breezy as the American Girl it portrays

An Unprecedented

AMERICAN MOTION

I WILL BUY THE WORLD'S UNITED STATES and CANADA) OF GENUINE MERIT. FOR AVAILABLE AND DESIRABLE, VANCE, THE HIGHEST SUM CAL VALUATION OF THE PIC ON THEIR ABSOLUTE MERIT PLEASING POWER IN FOR

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The Greatest Three Reel Production Ever Made

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Some More ARBUCKLES

Available for State Rights

A new series of twelve of his best subjects, to be reissued commencing May 1st.

The first subject in the series will be a two-reeler and the remainder one-reelers.

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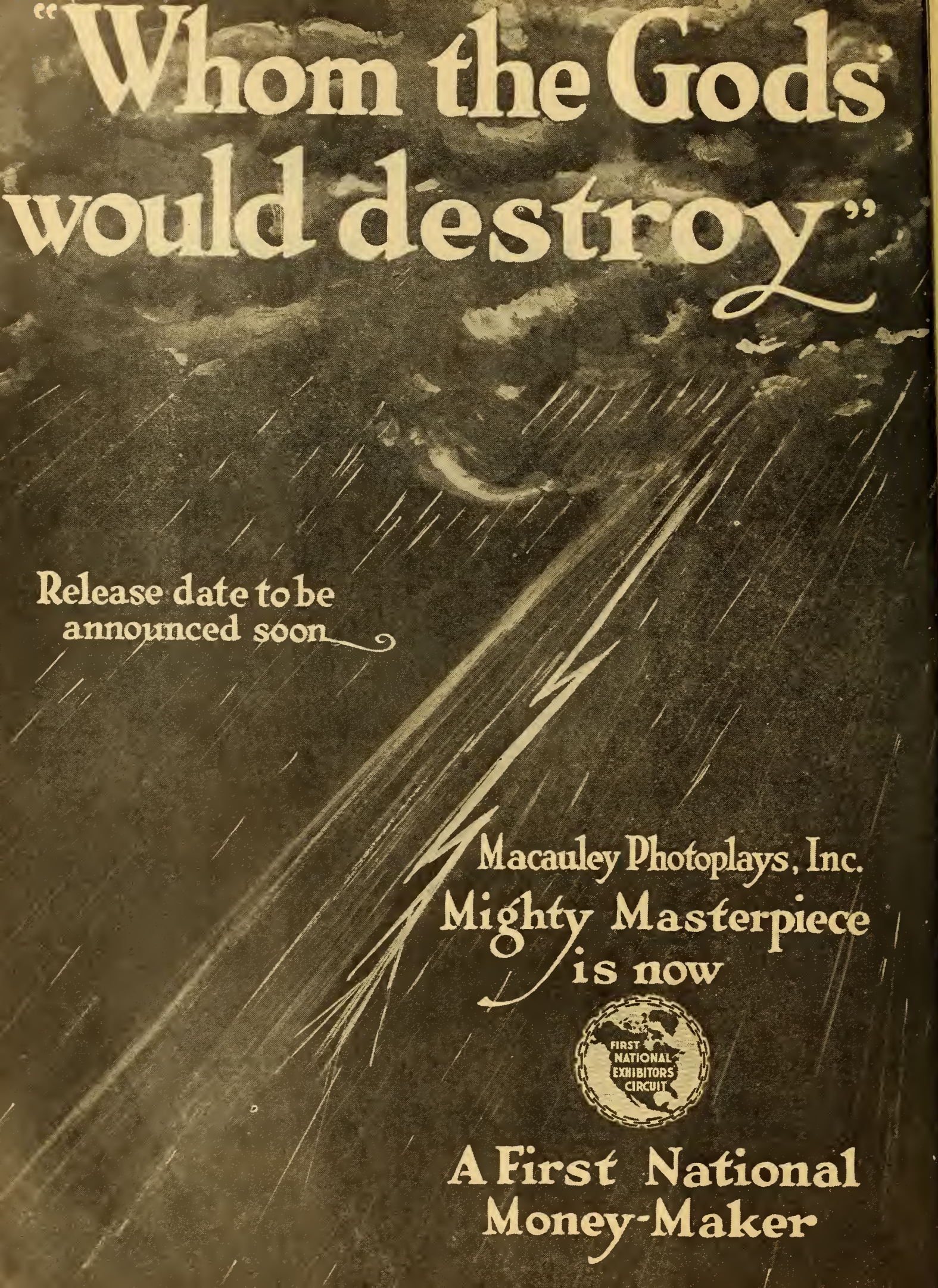
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A CRAIG KENNEDY Serial

Story by Arthur B. Reeve and John W. Grey.

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1. Great Directors

2. Great Stars

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RIALTO and STRAND Theatres New York, show them

Leading Theatres throughout the Country feature our One-Reel KEYSTONES and Two-Reel KAYBEES

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BECH, VAN SICLEN & CO., Inc.

are purchasing the foreign rights of
American Pictures—for cash.

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BRANCH HOUSES:

United Kingdom	Spain	Java
France	Egypt	Australia
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Italy	Chile	Russia
	Ecuador	

The following pictures are ready for foreign distribution

"THE HOUSE DIVIDED"

J. Stuart Blackton's Masterpiece

Starring Herbert Rawlinson, Sylvia Breamer and Lawrence Grossmith

"WILD HONEY"

A De Luxe Feature Production

Starring Doris Kenyon

"CALIBRE 38"

Produced by Edgar Lewis

Starring Mitchell Lewis

BECH, VAN SICLEN & CO., Inc.

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Exporters and Importers
of American and Foreign Films

Cable Address "Becvansic"

A SURE MONEY GETTING PRODUCTION FOR STATE RIGHT BUYERS

"THE LAW OF NATURE"

Produced by

David G. Fischer Productions

Featuring

Vincent Coleman, Frances NeMoyer and Dixie Lee

"A Massive and Impressive Feature"

STEPHEN BUSH, in BILLBOARD, stated that "THE LAW OF NATURE" is "A massive and impressive feature" and should be advertised as such.

State right buyers consider this feature a sure money getting production as evidenced by their activity in securing territory.

A special advertising campaign has been prepared to assist buyers in booking the picture and special help will be given buyers in their territory by the ARROW'S new Sales and Promotion department.

There is still some open territory, but buyers are urged to write or wire for terms at once.

WHAT THE CRITICS SAY:

Stephen Bush in "Billboard"

THIS IS A MASSIVE AND IMPRESSIVE FEATURE. The director succeeded in assembling a remarkably good cast. All the characterization work is above the average. Miss NeMoyer was a revelation to those who saw the performance. Vincent Coleman gave a most convincing representation of a young man full of good intentions, but lacking in will and character. This picture, being a special feature, FULLY CONSTITUTES AN EVENING'S ENTERTAINMENT.

George T. Pardy in "Exhibitors Trade Review"

THIS PICTURE SHOULD BE HEAVILY BILLED AS A VERY SPECIAL FEATURE. In every way it should be played up as a particularly strong attraction. Director Fischer presents a production with decidedly vigorous punch. The work of Frances NeMoyer as Gene Moore, the siren of the play, calls for unstinted praise. She moves through the hazy atmosphere of unbridled lust and feverish pleasures and evil incarnation of panther-like grace and dainty abandon—indolent, pitiless and withal alluring. She is the vampire par excellence, an artistic creation calculated to arouse feelings of envy in the breasts of many a star exponent of feminine screen wickedness.

Laurence Reed in "N. Y. Review"

"LAW OF NATURE"—POWERFUL DRAMA. David G. Fischer Productions, Inc., who are presenting it, will have no trouble in finding a market for it. For it contains a generous element of dramatic action and suspense. The picture derives its title from the right of every man to lead a clean, healthy life. The drama contains a large amount of action, for it does not build from a single plot, but many. "The Law of Nature" is a forceful lesson. It is adequately staged.

"Dramatic Mirror"

Well presented and well acted. As a timely subject this picture should prove a big box-office attraction.

"N. Y. Sunday Telegraph"

The production is well set and the photography good. Virginia Thorne deserves a word of praise for her work as Lili Vanderbeck.

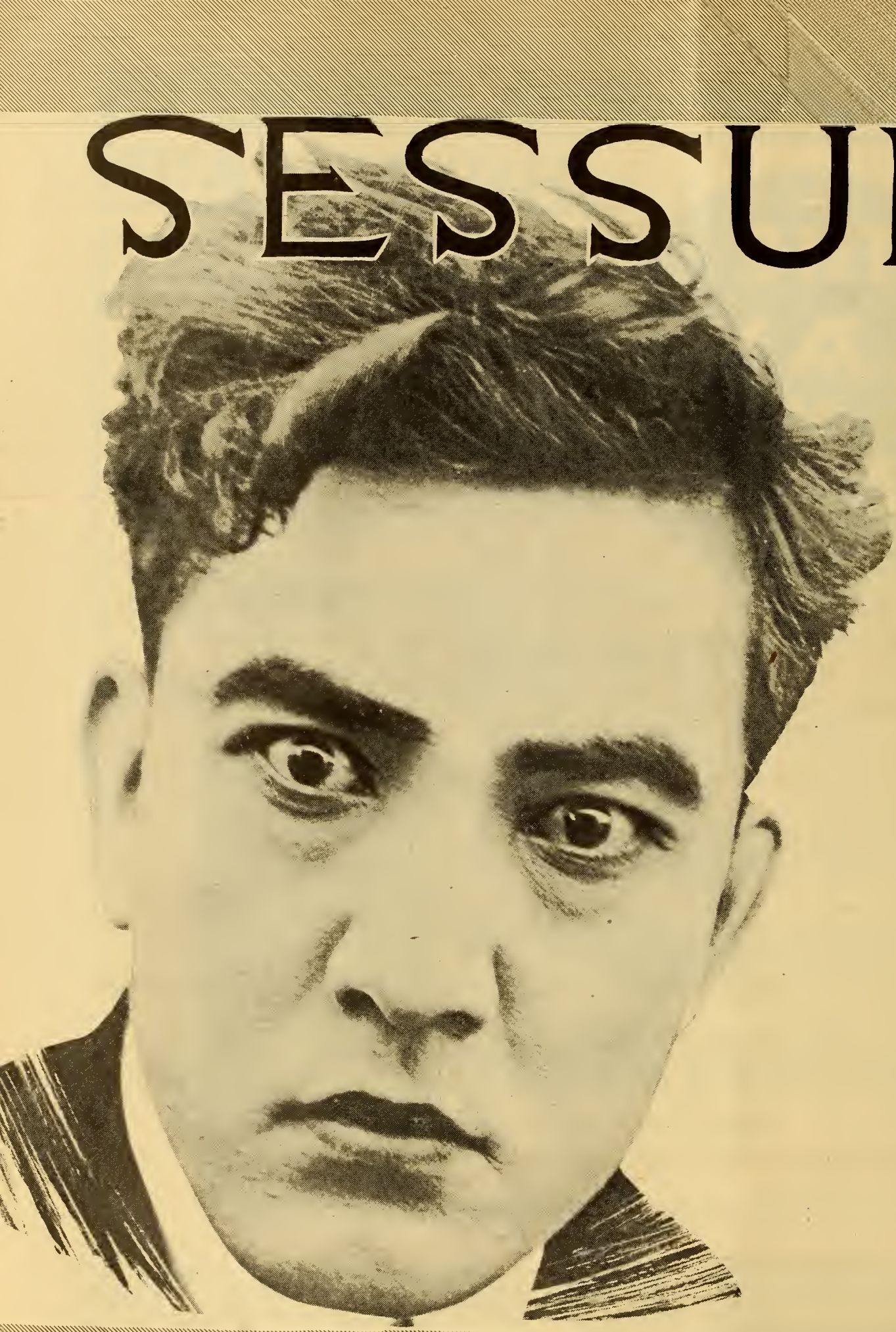
Community Motion Picture Bureau

Its lesson is tremendously important and could not have been driven home with greater force. Personally I regard the direction and acting as near perfect as it is possible to be. I think this is a film that can and should be used before practically every kind of audience.

DISTRIBUTED BY ARROW FILM CORPORATION

Times Building, New York

SESSUE



HAYAKAWA

The Courageous Coward

When the Oriental girl of his ideals is entangled in the meshes of the Occident Hayakawa, sacrifices position and honor to protect her happiness and is branded a coward.

Tsuru Aoki as the Japanese maiden is delightful in her efforts to imitate her western sisters in everything from high heels to powder puffs.

This production will bring Hayakawa and his delightful wife many thousand new admirers.

It was produced by the Haworth Pictures Corporation.

Released through

Exhibitors Mutual

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producer

BILLIE

RHODES

The Love Call

Produced by National Film Corporation of America

A picture rich in humor and snappy in action that will add new laurels to the splendid achievements of Miss Rhodes.

It is one of those corking comedy-dramas that follows a tear with a big wholesome laugh. It has a wind-up that is going to send your audiences out happier than they have been in a long time.

"The Love Call" is an adaptation of the widely read book of the same name by Marjorie Benton Cooke.

Released through

EXHIBITORS MUTUAL

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producer

HENRY.B

WALTHALL

Modern Husbands

Produced by National Film Corporation of America

The full force of Walthall's compelling acting is strongly registered in this production.

In story, construction, dramatic and entertainment value it is regarded as Walthall's most notable achievement.

The gripping story pits him against a love pirate who is instrumental in wrecking his home. The splendid way in which he rises to the protection of friendship has never been told more beautifully or convincingly.

Released through

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108	Week of
81	" "
102	" "
90	" "
95	" "
89	" "
96	" "
63	" "
116	" "
111	" "
64	" "
129	" to
1134	Total for

NEW SUBSCRIPTIONS + RENEWALS =

2175

DATE		RENEWALS
January	11	121
"	18	78
"	25	80
"	31	124
February	8	108
"	15	81
"	22	80
"	28	97
March	8	60
"	15	51
"	22	37
"	31	124
three months		1041

AND OPEN FOR INSPECTION

John F. Chalmers

DANCE
TONIGHT

AMAZING REVELATION OF UNDERWORLD MYSTERIES!

PITFALLS OF A BIG CITY

THE WILLIAM FOX STAR

GLADYS BROCKWELL

IN THE TRIUMPH OF HER CAREER

SEE IT ! BOOK IT!

VICTORY **FOX** PICTURES

FILM CORPORATION

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MOVING PICTURE WORLD
Founded by J.P.Chalmers in 1907

Films for Victory Loan Drive Now Being Shown

ARRANGEMENTS for the motion picture Victory Loan drive have been completed by the committee appointed by the National Association of the Motion Picture Industry to co-operate with the Treasury Department.

"Some thirty-seven subjects are now being finished," said Mr. Zukor, chairman of the committee, "and there will be a total of three thousand five hundred and four prints available to theatres, gratis."

The committee, of which Mr. Zukor is chairman, consists of Walter W. Irwin, George K. Spoor, J. Brulatour, with Al Lichtman, manager of distribution, and John C. Flinn, director of publicity.

The showing of these pictures started April 6th. Prints are being shipped to the various chairmen throughout the country, who have established central booking offices where all bookings can be made. Films may be routed on circuits or direct to and from exchanges. Every print will be kept working daily until the end of the drive. No charge will be made to any exhibitor for the exhibition of the films and no exhibitor will be permitted to book two subjects for the same day.

Selznick Reported to Have Purchased Select Control

IT is stated on what seems to be reliable authority that Lewis J. Selznick, president of Select Pictures Corporation, again is in full control of the stock of that company.

Select is the successor of the Selznick Pictures Corporation. It began business in August, 1917, taking over some of the Selznick Exchanges and establishing a number of new ones. It has been the understanding in the trade that the president of the company held 49 per cent. of the stock. It is the belief that with the change in the majority control no alteration of the company name is contemplated.

Jones, Linick & Schaefer to Build Loop Playhouse

THE largest building lease ever closed in Chicago has just been consummated whereby Jones, Linick & Schaefer have leased from the Ledyard Trustees the Frederick Ayer Building, southwest corner State and Monroe streets, for fifteen years from May 1, 1922, at a rental which with taxes and insurance will aggregate over $3,000,000 for the term. The building, which is five stories, has a frontage of 120 feet on State street and 120 feet on Monroe to an alley. Part of the building is occupied by the Orpheum Theatre.

This property is considered one of the choicest concerns in the loop and one of the best retail corners in the world. Numerous offers have been made by local merchants and non-residents for a lease of the property, but Mr. Ayers, the owner, took into consideration the standing of the firm of Jones, Linick & Schaefer and the fact that they already hold a lease on a portion of the premises until May 1, 1922.

Restrains Use of Title "Happiness."

Judge Mayer, of the United States Court, has issued an injunction restraining the use of the title "Happiness" as the title of any photoplay. This was done upon the application of J. Hartley Manners, the author of the play "Happiness," in which Laurette Taylor is now starring.

The Triangle Film Corporation made a photoplay under the title of "Happiness," telling a story entirely unlike that of the play. It was then that Mr. Manners started suit to protect the title, which resulted in the injunction.

Griffith to Aid Methodists' Fete.

D. W. Griffith, in memory of his mother, will give his services to film the celebration of the Methodists at Columbus, Ohio. This celebration in June will mark the end of the drive to raise $120,000,000 for the extension of Methodist work throughout the world.

Enlisting the aid of the director is on a par with the tendency of the Methodists to bring modern methods into religion. They will use, also, motion pictures as a part of their work in Europe.

Mrs. Kihchel Says

The widest possible law would not make attendance on Sunday obligatory.

Attendance at Sunday movies rest wholly with the individual.

In communities that always have been closed no evidence can be submitted until the experiment has been tried out.

Exhibitors would readily consent to a referendum on the Sunday question.

The prohibition law has to be taken into consideration as contributing to the state of unrest. The motion picture would create a much needed balance for men who need the help of the outfit.

Our wisest course seems to be to leave such questions to the civil rather than to the canon law.

We exhibitors are not so black as we are painted.

The time has come when the logic of facts is self-evident. We remain law-abiding citizens.

Read the story on page 205.

Tippett of London Here for Conference with Laemmle

JOHN D. TIPPETT, managing director of the Trans-Atlantic Film Co., Ltd., Universal's European distributing organization, has arrived in America, from London, for a conference with President Laemmle. Mr. Tippett arrived in New York last week and finding President Laemmle at Universal City, left at once for the big producing center to confer with the Big U executive regarding new policies for foreign exploitation and expansion in 1919.

Mr. Tippett had little to say regarding the foreign market, during his brief stay in New York, but stated that upon his return from California, he would be prepared to make several announcements regarding new Universal foreign policies, which he believed would prove interesting to the trade. According to Mr. Tippett, motion pictures played a prominent part in the winning of the war in Europe, and that European picture patronage was not so greatly affected as one might imagine.

Mr. Tippett says that American made film plays are still in the majority in Europe and that several new British producing companies have sprung up since the armistice was signed and a number of leading English dramatists who heretofore have ignored the screen are turning their attention to preparing screen plays.

New York Senate Passes Sunday Local Option Bill

AN eleventh hour special dispatch from the Moving Picture World's Albany correspondent conveys the news of a signal victory for Sunday motion pictures in New York State. The Sunday local option bill passed the Senate on the afternoon of April 3 by a vote of 27 to 21.

The telegram dated April 3 reads: "Sunday local option bill passed Senate this afternoon 27 to 21; Senator Fowler not voting. Senator Sage voted against Sunday pictures, but in favor of Sunday baseball. Bill now goes to Assembly and will probably come up Monday, April 7. If it passes, it will go at once to the Governor for signature."

Bach Joins Famous Players.

W. A. Bach, formerly sales manager for the W. W. Hodkinson Corporation, has been appointed manager of the booking department of the Famous Players-Lasky Corporation.

Mr. Bach comes to his new position well equipped in experience. Previous to joining Hodkinson he was special representative for Universal. In January, 1918, he went to Hodkinson as assistant sales manager and succeeded to the position of sales manager early this year.

Jersey City's 3,500-Seat Theatre to Cost $750,000

JERSEY CITY'S New Rialto Theatre, to be erected by a syndicate headed by Joseph LeBlang and George Brennan at a cost of $750,000 will give that city one of the largest and finest motion picture houses in the country. Mr. Brennan, manager of the Orpheum, recently announced his plans for the building which will adorn the corner of Newark and Summitt avenues. The house will have a seating capacity of 3,500, 1,950 seats being on the orchestra floor and the rest in the balcony.

In addition to the theatre there will be eighteen stores and forty-two offices in the structure, work upon which will commence at once. In the syndicate with Mr. Brennan are J. M. Brennan, his brother; Joseph LeBlang; and Morris S. Schlessinger, conducting the Broad Street Theatre of Newark, N. J.

The facade of the New Rialto will be laid up in glazed terra cotta. The marquee over the entrance will be of a special type of construction and perhaps the largest in the state, since it will be 35 feet wide and 22 feet long.

The lobby will be finished in caenstone, with enrichments of gold leaf panels. Over the entresol a picture depicting "The Drama" by a noted artist will be hung. In the theatre proper the Adams style will prevail, and the soft shades of buff and light brown will be high lighted here and there with blue medallions. The stage will be flanked with columns, shafts of Sienna marble, with gold capitals and burnished bases.

The ventilating system will change the atmosphere of the theatre every twenty-two minutes. A $24,000 Moeller is to be installed. The plans of the New Rialto are by William E. Lehman, theatrical architect.

Keeney's 1,650-Seat House in Williamsport Now Open

FRANK A. KEENEY'S new theatre in Williamport, Pa., opened Friday night, March 28, with a policy of high class photoplays. The house is on the site of the former Lycoming Opera House and is a handsome and imposing structure with a seating capacity of 1,650 and is absolutely modern. The facade is of ornamental cream terra-cotta brick. The interior is finished in the beautiful Adam period. The plans for this theatre were drawn up by William E. Lehman, of Newark, N. J., who laid out the plans for Keene's other houses in Newark, Brooklyn, and in Kingston.

One of the features in the Keeney policy is a symphony orchestra, as well as an organist of repute, who operates a pipe organ said to cost $10,000.

Herman Becker is the resident manager.

To Force Ohio Showmen to Pay Music License

AT last the American Society of Composers, Authors and Publishers has made good its threat to come into northern Ohio and force the exhibitors to pay a license to play the music of its members or play other music. And the exhibitors say they will not use the organization's music and get along with that composed by others.

The society has established headquarters at 1019-1020 Guardian Building, Cleveland, and engaged attorneys to put on the "clean-up." These lawyers have sent out letters to all theatres notifying them of their society's purposes and stating that they must have permission of the authors to play their copyright music. To get this, the attorneys inform the exhibitors that they must call at their office "and arrange for the issuance of a license to perform such musical compositions."

Ottawa Operators Working on New Wage Increases

THE Ottawa (Ontario) operators have already started the ball rolling in a move to obtain a new wage scale to start next September. The Ottawa local has appointed a special committee to take up the question, the committee consisting of William Hartnett, J. Thibault and Felix Montreuil. The men have not yet announced what increases they desire.

The Ottawa local has also appointed a committee to co-operate with the officials in charge of preparations for the coming convention of the International Alliance of Theatrical Stage Employes which is to be held in Ottawa during the week of May 26. The operators' committee includes President M. Ventura, Secretary W. H. Lane and W. Maynard.

Another important step taken by the Ottawa local is the doubling of the initiation fee for the local. New operators must now pay a primary fee of $50 in place of $25. The operators of Ottawa think highly of their organization and boast that it is one of the strongest on the continent.

A recent visitor in the Canadian Capital was James E. Matthews, of New York, general organizer of the union. He made the trip to arrange several details for the convention in May.

One Hundred Seconds and All's Well with Waco Jury

DOES THE WELL-KNOWN and oft-mentioned native of Waco, Texas, want moving pictures on Sunday? Well, on the Sunday of March 2 the exhibitors of Waco were arrested for violating the Sabbath law by keeping open house, among them N. Santikos, manager of the Royal; Sonneman, of the Rex; Levy, of the Washington, and Lempke, of the Crystal.

So strong was public opinion in favor of the showmen that when they were taken before Judge Padgitt, the jury acquitted them after being out for one minute and 40 seconds.

In an interview with Mr. Lempke, Nat Bregstein, traveling solon of the Moving Picture World, discovered that there are more churches in Waco than any other town of its size in Texas. Mr. Lempke was one of the first exhibitors in Waco, and ever since his first venture he has been leading the fight against some faction or other.

He generally wins, and the reason for that is because he takes an interest in civic affairs, and has made for himself a host of friends. When the last fight came, he secured over 4,000 petitions from the public of Waco.

Select Signs Contract with Sergeant Empey

LEWIS J. SELZNICK, president of Select Pictures Corporation, announces that contracts have been signed between that company and Sergeant Arthur Guy Empey, author and star of "Over the Top," for the production of a timely big special feature, entitled "Hell on Earth."

Production work will soon start under the direction of Wilfred North, who also directed Sergeant Empey in his picture "Over the Top," produced from his book of the same name.

"Hell on Earth," however, unlike "Over the Top," will not be a war story, but a story laid in America and dealing with the most modern conditions and the timeliest of subjects.

"Hell on Earth" will be exploited by a big campaign of advertising and publicity, which will begin immediately and be kept up continuously until after the picture is released. A contract has already been given for an electric sign, which before the week is out will call attention to all Broadway that "Select Pictures announces Arthur Guy Empey in "Hell on Earth."

Northwest Business Men Use Films to Boost Sales

THE sales manager of one of the big department stores in Seattle called up the manager of one of the film exchanges and asked for a film presenting the spring fashions. His idea was to educate his salespeople in this way, so that they might be able the better to present their merchandise. The exchange manager was unable to furnish the film desired, or to advise where it could be obtained. The National Association of Retail Merchants is answering this need, however, by having such a film produced and distributed among its members.

Another way in which films are being used commercially in the Pacific Northwest is in the sale of the F. W. D. truck. Salesmen show prospective purchasers a film of the truck doing extra hard work, and they declare that men who are actually in the market for a truck of the F. W. D. type are unable to resist the film argument.

Local Elects Delegates to I. A. T. S. E. Ottawa Meet

THAT long titled and far reaching body, the International Alliance of Theatrical Stage Employes and Motion Picture Machine Operators of United States and Canada, will hold its annual convention in Ottawa during the week of May 26.

Announcement of the convention came from Local 306 of New York through its corresponding secretary, M. J. Rotker, who also announced the election of his local's delegates to the conclave. Sam Kaplan, president of 306, Sam Goldfarb, business representative, and Alex Polin, of the executive board of the same local, will represent it at Ottawa.

The elections were held at Mansion Hall, Brooklyn, on April 2. Lively interest was demonstrated in the balloting, showing that 306 is alive to the occasion. At the same time, Edward J. Wilson was elected a member of the executive board.

FIGHT RAGES ON BEST ADVERTISING

Country-wide Scope in Discussion by Exhibitors on First National Policy Restricting Advertising to the Trade—Attitude of Producer and Showman Paralleled in Able Statements from Both Sides

MORE big guns arrive at the front this week to add to the roar started in the Moving Picture World's issue of March 22 when William Sievers of St. Louis fired the opening shot of First National's campaign on the restriction of its advertising to five trade journals. So far as the realm of motion pictures is concerned, the shot heard round the world from Concord in Revolutionary days now has its commercial parallel. Not only are exhibitors from all parts of the country contributing their share to the joy of the nation, but in this issue Paramount comes forth with a defense of its policy of using journals outside the immediate realm of the trade publication.

The attitude of the big exhibitor may be parallel with that of the big producer by comparing the statements of I. H. Ruben, of Ruben & Finkelstein, owners of a chain of fifteen theatres in the Middle West, and of Walter E. Greene, vice-president and managing director in charge of distribution, who champions the Famous Players-Lasky campaign for expending a million dollars a year in national advertising. Unquestionably both of these men and the forces they represent have the advancement of the moving picture at heart; but it is plain from their separate statements that there is a vast difference of opinion.

It is a curious coincidence that Mr. Ruben quotes in his statement a conversation between himself and Adolph Zukor, dating back two years, and centering about Mr. Ruben's opinion on Mr. Zukor's two-million-dollar advertising appropriation, while printed herewith is a "comeback" on Paramount's campaign of yesterday and today.

If in carrying forward this idea begun by First National the Moving Picture World can help coordinate the producing and exhibiting ends of the industry so as to advance the deserved power and glory of the screen it will have been richly rewarded.

By Eddie Foy

Proprietor and Manager of the Columbia, Colonial and Ideal Theatres, Dallas.

SAVING and conserving the exhibitor's time, enabling moving picture producers to devote more money to the actual production of the picture and thus turn out better pictures for the public, the moral uplift of moving picture advertising, the cessation of the expenditure of huge sums in worthless advertising, these are some of the things I believe are due to the First National Exhibitors' Circuit trade journal advertising policy as it was written about by Mr. Sievers of the New Grand Central Theatre, St. Louis, Mo., in the last week's issue of Moving Picture World.

Moreover, it is my opinion that moving picture companies should adopt the First National's trade journal advertising policy and thus make the benefits derived from such a system more noticeable in the better pictures, which are sure to come if the present harum-skarum waste of money is stopped.

Men who run neighborhood shows know that the matter of time is one of the most needed essentials in the moving picture business. There is not an angle of theatre management that requires the careful thought for every little detail that is so characteristic of the neighborhood show house.

It is safe to say that when it comes to the time for booking pictures, the manager is at wit's end. He doesn't know where to start. He sees a score of so-called moving picture trade journals scattered about him. This source, of course, is recognized as the correct way of determining what pictures would please your office and swell the box office receipts. But does he read that mass of literature known as the trade journals? Not on your life. I'll guarantee that sixty per cent. of it, more than that sometimes, is thrown in the fire. I know it to be a fact that many magazines are thrown away unopened.

I think that the favorite magazines moving picture exhibitors like to throw away are those that contain a little bit about every imaginable kind of theatrical advertising. Those that tell of three ringed circuses, carnivals, country fairs, balloon races. It really must be disgusting to the moving picture exhibitor who has his heart in his business and who wants to see the moving picture game lifted steadily upward instead of cheapened by the lack of judgment of some of the advertising departments of various concerns who insist on dragging the moving picture game down to the cheapest levels all for the sake of the publicity—which, when it is accrued would never sell a picture if the adver-

Sheep and Shepherd Hearken to It—It Comes from Out the Firelight—And It Can Be Heard at the End of All—What? Why, "The Love Call."

Dainty Billie Rhodes and the giant westerner, Art Hoxen, are the strong principals of this forthcoming Exhibitors Mutual feature.

tisement was inserted in that dinky publication for a year steadily.

I think the Moving Picture World is advocating a laudable movement when it backs up the First National's trade journal advertising policy. I think the World is absolutely right in its stand and I further think that the time will come, although it may be some time before some of our more backward advertising managers realize that half of the advertising is useless. To me five of the leading trade journals are sufficient for the insertion of motion picture advertising. I can't for the life of me see why the advertising department's quota for the exploitation of pictures should be grossly squandered by us in publications to which our business is only an incident or a side line with nice, fat advertising appropriations to pick on and which, consequently, as every live exhibitor can see, do not sell pictures for the advertisers who indifferently insert their ads in every magazine that has an advertising solicitor.

Would Support Strictly Trade Papers.

By my stand I don't want to indicate that I have a personal dislike for carnivals, fairs and other sorts of entertainments. I think all of the foregoing are nice forms of amusements. I do, however, object to having a motion picture ad inserted in a book where the editorial comment of that book is entirely directed by the size of the ad placed in the back of the book. This sort of advertising so far as the exhibitor is concerned is absolutely no good. The only way to magnify and keep alive the periodicals that are valuable to the life of the moving picture business is to advertise in only those magazines which can be relied upon to print comment and advertising matter that is wholly to the interest of the moving picture game. The magazine that depends upon the moving picture business solely for its existence is, in my opinion, and I believe I voice the sentiment of thousands of exhibitors in the United States, the journal that should be supported by the money spent under the guise of advertising in the picture play game today.

Trade Papers Help Him Decide.

In my business I run mostly second run pictures. To be very frank I determine what pictures I shall run by what appears in the trade journals and how the pictures I am interested in fare at the hands of the first run theatres. I noticed in the trade journals that "The Romance of Tarzan" had a great run all over Texas. Naturally I booked it for my theatres.

I was well aware of the fact that Anita Stewart in "Virtuous Wives" enjoyed one of the greatest runs ever known to a picture in Dallas. I broke all attendance records at the Queen Theatre. Hence, struck as I was by the splendid line of advertising about "Virtuous Wives" that I read in the five trade journals I immediately went to work and booked the picture. It will not come to me, however, until the third run. I understand that Leon Gohlman, manager of the Rex Theatre in Dallas, has booked it for March 19. Undoubtedly it will score a triumph and perhaps break the Rex's attendance record.

I believe I express the sentiment of all exhibitors when I say I'm heartily in favor of the First National's trade journal advertising policy.

By Edward J. Hiehle

Hipp Garden Theatre, Parkersburg, West Va.

I WANT to say that the First National Exhibitors' Circuit's policy of advertising in the five trade papers devoted exclusively to the industry covers the field completely. There is not a successful man in the business that has either the time or inclination to wade through half a dozen trade papers to get the information he desires and depends upon. If he can do this his business is not what it should be.

Advertising in various mediums that devote only a part of their space to the picture industry is unprofitable and unwise, in my estimation, because it does not reach the persons for whom it is intended and in many instances it cannot be depended upon owing to the fact that favoritism is often shown.

I have read with a great deal of interest the article by William Sievers in Moving Picture World of March 22 and wish to emphasize one point that he makes and that is that advertising today must be absolutely truthful.

Medium Must be Dependable.

There is no sense in advertising in a medium which cannot be depended on, no matter how honest and fair the advertiser himself may be. Your advertising medium must have the confidence of those whom you wish to reach and the five trade papers devoted exclusively to the "craft" can be trusted while any possible doubt in regard to the other mediums tends to spoil the entire effect of honest, truthful advertising in these mediums.

I take but two trade papers to obtain the information that is so necessary to me. I take but two because I have time to read no more and because I find that I can get all the essentials from two papers devoted exclusively to the industry and on which I can rely.

Dissecting Two Trade Papers.

Had I the time I would not be inclined to bother with others as the two paper cover the field and meet all my needs.

I take one trade paper because I believe its material is snappier and more to the point. I get what I want in concise form and I get something of practical value to me. I take the second trade paper because I believe its reviews are more dependable. I not only wish to know that a picture is good when the review says it is good, but I want to know that it is bad when the review says it is bad.

The policy of devoting all advertising to five mediums which depend wholly upon the trade is a practical and sane policy. Endless waste, much time and much more money is to be saved by eliminating the duplication that has been a bugbear and a nuisance to exhibitors in the past few years.

The Wolverine Special.

Coming to the screen in Fox's "Wolves of the Night," with William Farnum and Louise Lovely.

By J. H. Silliman

Manager the Downer, Liberty and Miramas Theatres, Milwaukee.

IN my opinion the First National Exhibitors' Circuit has adopted an excellent policy of advertising. Five magazines are all that any exhibitor can read—if he has time to read more he isn't much of an exhibitor! The producers are advertising to the exhibitor, not to the public, and it is useless for them to try to advertise in magazines that are interested in the film industry only to the extent of what they can get in advertising reviews as the gauge for what they render in so-called news service or for general public reading. If they have additional money they care to spend, it could be expended much more wisely by giving it to the exhibitor in the different localities and letting him use it for local advertising.

Demands Honest Criticism.

What we need more than anything else is honest criticisms in the trade papers. I am up in arms against the unfair reviews at this particular time. I canceled a certain program more than a year ago because it was getting so "punk." Then a few weeks ago I began reading wonderful reviews of certain features on that program in a certain trade paper. I thought perhaps the company had been bolstered up with some good players, and perhaps had some really good features, so I contracted for it for a year. I ran three of the plays at the Liberty. The first one was awful, but I thought the next might be better. It was worse! Then I ran a third one to make sure that they were no accidents on an otherwise good program, and that one was worst of all. I canceled the program immediately, but there are four more to come, owing to the four week cancellation clause in the contract.

Here's Where Fred Aiken Blushes.

The exchange managers could help matters considerably by being a little more truthful with the exhibitors. For instance, one exchangeman that I know will say, "Boys, this is a very poor picture. Book it on a week day, and don't advertise it much!" Then he will come along and say, "Here is a crackerjack. Book it two days!" And it gets the two day booking. That man is Fred Aiken, of Chicago, and ne is the squarest guy I know in the film business, and he is known all over the country with that reputation. Other managers, who advertise every subject they have as an A No. 1 picture, would find his policy much more paying in the end. Of course, this could be remedied by hav-

ing fair criticisms from the trade journals, but that is an ideal state that will never exist, I fear.

Even the sole magazine that attempted to give fair unbiased criticisms has taken on advertising, and the Lord only knows what will become of exhibitors now!

By Leon S. Gohlman

Manager Rex Theatre, Dallas.

I BELIEVE the Moving Picture World is taking a forward step by starting this discussion of the extravagances of advertisers who spill their advertising all over the map in their unmeditated efforts to tell exhibitors all the wonderful things they can think of about their respective productions. It is a constructive step. Why in the world should the various film companies spread their advertising over all creation, into yellow-back novels, oil magazines, church weeklies, prayer books—in fact anything that will take them, when in truth there are only a few ways to sell the pictures and that is to place the ads and the right kinds of ads in the leading motion picture trade journals.

The First National Exhibitors' Circuit believes that by exploiting its stars and films in the five leading moving picture trade journals in the United States it can co-operate best with the exhibitor.

Sees No Need for Five.

That's exactly right, only I don't see the need for five. I can take you all around this block and I'll bet you won't find one man out of ten who uses more than three of the trade journals. But when you say five, then I know you've got enough journals to get your films from. Personally I don't use but about three journals myself.

But when it comes to getting them—oh, boy—I'll bet I get about twenty-five a week. I get so many that sometimes I send them to the furnace and have them used for fuel. And the only reason I don't is because I think that some, unthinking moving picture company's manager paid out good money to advertise in the various books and then I relent sufficiently enough to order the porter to take most of them to his home and show them to his wife and children.

As an exhibitor I want to say that it's my idea that scattering the advertising is the most unforgivable form of extravagance. It's not fair to the public and it's not fair to the exhibitor.

Same Old Stuff: Exhibitor Pays Freight.

It's just the same old proposition of "Smith pays the freight." The film company hires a star, builds a wonderful studio, employs high salaried scenario writers, buys everything known to mankind to produce wonderful pictures. After the picture is produced, then the advertising department takes a hand in the business. Is it fair for the ad department to plunge head over heels into a whirlpool of publicity, never noticing whether any of it is going to be of value or not. I don't think it is right. It's not right by the public and it's not right by the exhibitor. The exhibitor has to pay for every cent of that advertising and the public has to pay the exhibitor.

No Earthly Reason for It.

There is not an earthly reason for it, in my opinion, and I can say without egotism that when The Moving Picture World pulled the curtains aside on this evil it was not a matter of surprise to me, for I had been thnking about it for some time. There is no reason why a magazine depending upon its advertising from various sources should be selected as a magazine in which to place advertising matter which is desired to attract the attention of moving picture exhibitors.

I can say without fear of successful contradiction that there are many magazines which will boost a picture to the skies for the price of a fair-sized ad. What I want to know is, of what earthly good is a magazine of this sort to the exhibitor who must rely entirely on the merit of his pictures or suffer the consequences—and this means failure.

When Advertising is Folly.

There are magazines which cater to the drama, the variety stage, the carnival and the circus.. They cater to anything they can get a dollar from for advertising. And yet many moving picture companies insert their ads in journals of this sort. It is folly, I think, for a sensible advertising manager to allow his ad to be placed in a magazine where every thinking theatre manager knows the little editorial boost that follows in the section allowed for picture plays is paid for by the **ad.**

Let us illustrate the advertising policy just this way. For instance, in the city of Dallas there are four of what we call the largest papers here. These papers reach practically every person who reads a paper in this city. Their combined circulation misses no one. Also in this city there are a dozen school weekly papers, church papers, the Y. M. C. A. and the Y. W. C. A. paper. All of the high schools, and there are three of them have papers. Four universities and a number of dental colleges publish their official organs. And all of these little journals want me to give them advertising.

Goes After Circulation Locally.

If I wanted to do just as many of the film corporations are doing I could give each of these little papers one of my ads. But do I? I should say not. I pick out the three papers here that have the largest local circulation and I hit after those papers. I make the ads as attractive as possible and as appealing as possible and concentrate on those papers. And I get good results from doing that. Why should I waste money on many publications that can absolutely not do me the slightest bit of good.

It's the same proposition with regard to the moving picture companies. Why should they waste money on advertising in a bunch of books that nobody who owns a show ever reads. I can't get their ideas. The first thing you know the ad man for some picture company will go looney and advertise his pictures on the cover of some patent medicine booklet.

Some people say there are bad features to limiting the exploitation of moving picture advertising to five of the moving picture trade journals.

Will Welcome Removal of Parasites.

Some people think that every little dinky magazine in the country has some sort of a clientele, and the followers of this bunch will naturally follow its advice about seeing or refusing to see the various pictures presented. But, personally, I think that there are lots of people who would really welcome the removing of the parasites annoying the moving picture exhibitors of this country. They are just li e barnacles growing to the sides of a ship. They do ab-

Artcraft and Paramount Pictures Are the Only Places Where Pirates and Angels Mix, Hobnob and Consort.
Mary Pickford is seen on the left in her Artcraft, "Captain Kidd, Jr.," while on the right Shirley Masons appears in the title role of "The Rescuing Angel," her next Paramount.

solutely no good. They just cling on for what little or what great annoyance they may cause.

I know of very few moving picture exhibitors who won't welcome the day when they may peacefully book their pictures from advertising they are assured is truthful and from editorial comment they feel sure can't be purchased by the price of an ad.

Keep up the good work, Moving Picture World. If you can't help us as exhibitors to impress the advertisers with an exhibitor opinion that will help them save money, at least you are proving to us that as a trade journal your interest in the welfare of the exhibitors and the industry cannot be questioned. You have started something. Now, dammit, don't let everyone stop you. Stick with us and we will stick with you.

By Frank Cook

Manager of Princess Theatre, Milwaukee.

WHEN I was in the circus business I read through a certain magazine from which I could gain "circus" information; when I was in the vaudeville business I read another magazine which gave me news of vaudeville performers. Now both of those magazines, as well as dozens of others, have edged in on the motion picture business. When I say "edged" I use it advisedly, for they really are only on the outskirts of the business.

Am I going to go over all the old lines of news that used to interest me to find the news of the motion picture business, which now takes all my time? I should say not! I take three magazines, devoted exclusively to the motion picture business, and I try to read them from cover to cover, and frame my business according to the news I find in their columns, both editorial and in the reviews.

Would Make Three the Limit.

Nothing could be more sane in this day of wild advertising, each producer attempting to outdo his competitors in the amount of space he consumes, than the First National Exhibitors' Circuit's trade journal advertising policy. To limit their field of advertising to five magazines is entirely sufficient to cover the field. In my estimation, it could safely be limited to three, and the two published in this section of the country could be eliminated, according to the amount of special stuff they carry.

I can get through each of them and find the same stuff that I find in the others. Certainly no magazine should be given an advertisement for a motion picture that carries all other lines. One doesn't take his watch to a machinist to be repaired, so why should he look to a Jack-of-all-trades magazine to learn how to conduct his business in the most profitable way.

Importance of Unbiased Magazine.

I can't overestimate the importance of having an unbiased magazine—one not afraid to state its views and honest opinion of a feature, regardless of the size of the ad carried. Even in towns the size of Milwaukee we do not always have a chance to see a picture before we book it. Milwaukee exchanges are merely branches, in most cases, and do not carry all the new stuff on the floor as they do in Chicago and other places. They favor us all they can, with bringing their newest releases up here for a showing, but it isn't possible in all cases, for the films are booked elsewhere. Some companies do not even have a branch here.

How are we to know of the film, the true value of it, if we are deceived and misled by reviews printed unjustly? We advertise the film accordingly and mislead our patrons —until they come to the show. We depend on the trade journals to a great extent, and as for the small town exhibitor I can readily see what a difference the unbiased, straightforward editorial columns will make to him. Let the advertiser say what he likes in his ad, but the journal must make a fair review.

Back Up Ads with Unbiased Reviews.

Long life to the First National's trade journal advertising policy, and may it spread like wildfire. It means money in the pockets of everyone, producer and exhibitor alike, for such a rash expenditure of funds in magazine after magazine is simply a waste of money that eventually comes from the exhibitor. It is practical to the highest degree, provided the magazines back up the ads with honest reviews, and it means a conservation of funds that heartily will be indorsed throughout the country by every exhibitor.

By I. H. Ruben

of Ruben & Finkelstein, Owners of a Chain of Fifteen Theatres.

The following statement is made by I. H. Ruben, of Ruben & Finkelstein, owners of a chain of fifteen theatres in Minneapolis and St. Paul and holders of the First National Exhibitors' Circuit franchise for the Minneapolis territory, after his return from a six weeks' trip to the Pacific Coast, where he has been visiting the studios and studying moving picture conditions generally. Mr. Ruben, during his visit, took in every town of any consequence from Los Angeles to Seattle and from Tacoma to Vancouver. He returned to Minneapolis bubbling with enthusiasm and optimistic over the prospects for the future of the industry.

THE trouble with most exhibitors, distributors and producers is that they become too much engrossed in their own immediate field, get stuck in a rut and lose sight of what's going on elsewhere. What they need is to get out and study conditions generally. This is my belief at any rate and I try to practice what I preach.

Fortunes are being indiscriminately flung to the four winds by certain of the producers and distributors in wasteful and unproductive advertising. Nothing has been a greater detriment to the moving picture industry as a whole, and in order to place that industry on the substantial footing it deserves advertising methods must be placed upon a common sense basis.

First National's policy against duplication in advertising and limiting its field to the five recognized leading moving picture trade journals is, in my opinion, very wise.

Trade Papers Solve Problems.

The so-called trade journals and other publications covering the field in a slipshod manner are non-essential to the industry. There is no question about that. If a man gets into a rut as a rule he goes to the Moving Picture World, the Trade Review or one of the three other papers. Here he frequently finds a solution to his problem. The World, for instance, goes into detail on the subjects which are paramount to him. Like the leader of an orchestra who has his program carefully arranged, it gives him in condensed form just what he wants to know.

The other publications—parasites they might be called—are rehashing this stuff over and over; it goes from one end of the country to the other and by the time it reaches the exhibitor in its finally rehashed form, the garbled matter is unrecognizable from the original.

Leaders Should Be Encouraged.

Producers and distributors are throwing away their money in exploiting their productions through these unnecessary mediums. We must encourage the big trade publications, the leaders, and the advertisers must spend more money on them instead of the others in order to get the right kind of results for the whole industry.

If an exhibitor has five papers in his town and he advertises in all of them without regard to the kind of medium he is using, he is just simply wasting money, losing time and taking up a lot of space. He should select the one or two that he knows he can count on, and which he knows command the respect and confidence of their readers.

You've got to put all your punch into the medium you know is delivering the goods. I told this to Adolph Zukor two years ago when he asked me what I thought of his $2,000,000 appropriation for advertising purposes after he had expended the same.

When Advertising Is Not Advertising.

"Why in hell didn't you ask us in the first place?" I asked Mr. Zukor. "The exhibitors of the country could have told you that you were throwing a lot of money away. You could have saved at least $1,000,000 and got even better results."

Mr. Zukor had spent half a million dollars on billboard advertising alone. The arrangements for all this billboard advertising were made with a national billboard organization in New York City, and of course Mr. Zukor did not know just how all this advertising had been placed. Some of the billboards were under viaducts and in hidden places where no one would be likely to see them. I knew personally that this was a fact because I took an automobile trip around Minneapolis and checked up a lot of the posters which had been placed in ridiculous places. I told Mr. Zukor just what I had found. It was a revelation to him.

At the same time the producer and exhibitor should bear in mind the fact that the exhibitor is advertising the same picture on his own account. I said to Mr. Zukor:

Should Co-operate with Exhibitor.

"When I need any billboards I go around and pick my own, and after that what the billboard people have left you may get. You should co-operate closely with the exhibitor and you would get the benefit of some of his advertising expenses. You could have cut that $2,000,000 appropriation down to $500,000 by more judicious magazine and billboard advertising and you would have done at least as well and likely better because your publicity would have been driven home through only the proper channels.

"How can you inspire confidence in us exhibitors by spending a lot of money on foolish advertising? You fellows make big appropriations to put over

your stuff, but what you want to do is limit these appropriations to a sensible amount. Divert them to the mediums which will get the results, and you should cut out a lot of these 'patent medicine' stills and mats which are today a useless drug on the market."

When I got this little talk off my chest Mr. Zukor's jaws were dropping. He was astounded.

Now Throws with Better Aim.

"By Jove, Ruben, I believe you're right!" he said, and called in his advertising manager, told him what I had said, and suggested some changes. Since that time Mr. Zukor has changed his advertising policy. He is throwing with better aim and hitting the mark more frequently.

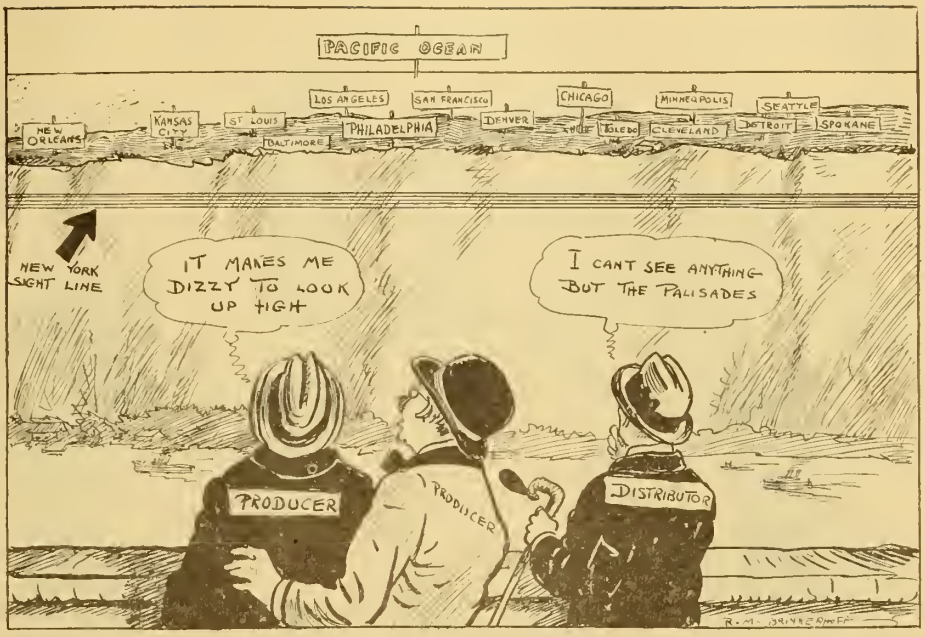
The trouble at the bottom of the whole thing is the fact that producers and distributors have not realized the importance of educating themselves to conditions outside of their own immediate field.

The moving picture industry and its various branches are not pulling together in the way that they should, but I believe it has begun to work in the direction of harmony and co-operation. As far as advertising goes it should be a fifty-fifty proposition between the distributor and the exhibitor. It will probably be many a day before this happy condition is realized. Distributors have spent whole fortunes on bunk advertising and will continue to do so, no doubt.

The Goat Now Emerges.

Here is what gets my goat. You walk into one of the big New York distributing offices. They'll shake your hand, tell you now glad they are to see you and then endeavor to show you how they have progressed in their business. They take you into the decorating room and the publicity department. I see some one at work in one of these departments. I ask: "Are you the man who is throwing out these mats and stills into our territory?" He admits it sheepishly.

I say: "We'll run none of these mats, cuts or stills in our territory. They don't go. The newspapers do not want them because they are not the type usually of picture that will reproduce in the newspapers. Ruben & Finkelstein are having all our own stuff made by engravers in Minneapolis. It costs us anywhere from $50 to $100 a day for this work. Why don't you people get out and study conditions, find out what is wanted by the exhibitors? You are turning out stuff that is not doing us a bit of good."



"They Become Too Much Engrossed in Their Own Immediate Field."
Besides, "They get stuck in a rut and lose sight of what's going on elsewhere."

Distributors See One Angle.

These distributors all mean well. They are big plungers and are doing what they think best to advance the game. They think that they are advancing, but they are not advancing at all. They know conditions from a one-sided angle. Thousands of us have been uncertain as to what the moving picture future has in store for us. Slack business methods, extravagance and ill-considered methods of advertising in poor mediums must be stopped and there must be a reorganization of the system.

If a producer and big national distributor wants to find out how effective has been his national publicity campaigns, let him go back to some of the rooms of his exchanges and check over the great mass of unused stills and mats which have been pawed over and rejected by local exhibitors and newspapers.

Where Some Waste Comes In.

Every time an exchange moves, its old quarters look like a deserted graveyard. You will see rooms filled with waste, a lot of rotten mats, stills and junk publicity. The trouble with the mats and stills is that they are made by moving picture cameras when they should have been close-up graphlex pictures for newspaper prints. About seven out of every set of a dozen stills are worthless.

It makes me sick to think of the thousands of dollars being spent for these stills as well as for useless advertising in mediocre publications. This stuff just lies around the exchange and dies. When the exchange moves all the manager has to do is call up the junk man and ask him how much he will give for the row upon row of junk. The manager is lucky if the stuff is taken at all, even by the junk man.

Co-operative Advertising Will Help.

I emphatically indorse First National's policy of restricted, sensible advertising. I say that it should be an example to other distributors. It's high time that some of the moving picture interests awoke to the necessity of concentration in the right direction and quit squandering money on a lot of stuff that never does the exhibitor or the distributor himself the slightest particle of good. Present methods make laughing stock of some of the distributors, but thank heaven one or two of them have started on the right track.

Co-operation by exhibitor and distributor and an understanding between

Corinne Griffith Adds a Rich Quality to Vitagraph's Excellent Picturization of O. Henry's "The Unknown Quantity."

The Exhibitor in New York—

them of their respective advertising needs will help to keep the moving picture industry at least in its present high place among the industries of the world.

Old methods have been running some moving picture interests in the direction of bankruptcy, and, if financial ruin to a part of the industry is to be averted, there must be a change and that change must come soon.

The pace has been set by First National. Let's see some one else follow it.

FAMOUS PLAYERS DEFINES ADVERTISING

Responsible to Salesmen, Showmen and Public to Take Campaign for Better Pictures to Fireside

THAT the campaign of national advertising in which the Famous Players-Lasky Corporation is spending a million dollars a year is a complete success, surpassing all expectations of the officials of the company, is the unreserved opinion of Walter E. Greene, vice president and managing director in charge of distribution.

"If this national advertising had not added a penny to our net revenue," said Mr. Greene, "we would still be more than satisfied with its results. We have only to consider the rise of the motion picture in the estimation of the public during the past two years and the elevation of the standing of the motion picture exhibitor in his community, and to know that this progress has been contemporaneous with our campaign to sell to the public a desire for motion pictures and better motion pictures.

National Advertising Sells Better Pictures.

"The fact that we have Paramount and Artcraft pictures to sell, and advertise that fact, is subordinated in all our magazine copy to the big idea of selling pictures and better pictures to the public. Moreover, so positive are we that our national advertising has been one of the biggest factors in bringing the motion picture theatre—every theatre of the better class, whether it shows Paramount and Artcraft pictures or not—into better repute, and in bringing more of the better class of people to see motion pictures, that we have decided to continue the policy indefinitely.

"An examination of the files of the motion picture trade papers of two years ago will be a revelation even to those in the industry who have been in closest touch with it. Here in the advertising pages will be found the names of producing companies and their brands which have fallen by the wayside and passed into oblivion. The men who were producing and marketing these pictures, if they can be found, will place the blame for their failure on poor salesmanship, poor showmanship, desertion by financial backers, consolidations, the war—on everything but the right thing, the mere fact that they failed to make good enough pictures to satisfy the public demand which our national advertising has played such a large part in creating.

Bigger Propaganda to the Fireside.

"The advertising pages of the trade papers are indispensable in the sale of pictures to the exhibitor, just as newspaper advertising by the exhibitor, with the producer co-operating as far as practicable, is indispensable in the sale of individual pictures to the exhibitor's public. But we maintain that we owe it to our salesman, to our exhibitors and to ourselves, to say nothing of our responsibility to the public, to carry our propaganda for better pictures direct to the firesides of the American people so long as our producing department continues to back us up with the kind of product we are educating the public to demand.

"The list of national magazines we are now using regularly includes Saturday Evening Post, Country Gentlemen, Motion Picture Magazine, Motion Picture Classic, Picture Play Magazine, Photoplay Magazine, Photoplay Journal, Film Fun, Theatre, The American Boy, Boys' Magazine, Boys' Life, St. Nicholas and The Lone Scout. These magazines have a total circulation of nearly four million. In addition, we use many other magazines from time to time, as well as some of the largest newspapers.

"Our copy is prepared by the most expert advertising writers available, and our advertisements, notably the full pages used every other week in the Saturday Evening Post, have created widespread attention among advertising men. Three of these in particular, 'Industries That are Winning the War,' 'He's Over There Now,' and 'Out of the Kitchen Into the World,' have been pronounced among the best advertisements of the past year.

Educating Public to Best in Pictures.

"Supplementing this advertising we are distributing to our exhibitors through our exchanges free of charge thousands of postcards carrying reproductions of the Post advertisements, with space for an announcement of the current Paramount or Artcraft picture showing at the theatre. We are also incorporating small reproductions of these advertisements in special exhibitor advertising mats and lay-outs for newspaper use, thereby linking the theatre showing Paramount and Artcraft productions with the national advertising campaign for better pictures. In response to a suggestion from one of our

—And the Exhibitor at Home.

most prominent exhibitors, we have made a broadside reproduction of one of the most recent Post advertisements, titled "This Is No Night to Stay at Home," and have sent a copy to every exhibitor in the United States for use as a lobby display, and if the experiment proves successful and the demand is sufficient, we will do the same with all future advertisements of the series.

"In all this advertising there are two definite objects in view. One is the education of the public to the best in pictures. The other is the creation of a public desire to see Paramount and Artcraft pictures. Each idea automatically sells the other and together they are calculated, of course, to sell more of the Paramount and Artcraft product to exhibitors. We are, so far as I know, the only company which has taken up this form of advertising. That it has created business for us, we know from the letters of approval which we have received from exhibitors and from the records of our bookings. And if it were not helping the industry as a whole through preaching the gospel of better pictures it could not possibly be of any benefit to us."

MRS. EXHIBITOR BUCKLES ON SWORD

Wife Who Helped Pennsylvania Showman to Success in Small Town Scores Those Small Minds Which Hide in Dead Morality the Living Open Sunday Question

By Mrs. A. Kihchel

OUT in the wilds of Jeannette, Pa., Oliver A. Kihchel and his wife have fought the good fight of the exhibitor ever since the day, ten years ago, when they completed their honeymoon by purchasing the Eagle Theatre of Jeannette for the wondrous sum of $400. The material fact that their investment is now worth thousands is, in the main, aside from the glory of their fight. Mrs. Kihchel, the advertising and publicity genius of the "concern," has helped her husband lift the Eagle out of the ruck and rut of smug, complacent showings and place it in the two and three day run class in a town of barely 10,000. The story of their successful struggle was printed in our issue of March 1.

Herewith is an article contributed by Mrs. Kihchel on the question of Sunday motion pictures in Pennsylvania. If the intelligence and broad-mindedness displayed by this discussion were seated in the mind and heart of every exhibitor in the country, then indeed their screens would hold a power not lightly to be reckoned with by the narrow spirited outsiders who try to force their own dead morality down the throat of America's public. It is an article of which moving picture showmen throughout the country should be proud.

IN regard to the Sunday opening movement for moving pictures in Pennsylvania, let us bear in mind that the widest possible law would not make attendance obligatory for anyone; while a restricted law would, on the contrary, cause to seek objectionable diversions on Sunday many who have not the means to afford such recreations as golf, excursions, autoing or attendance at the country club, where all manner of diversion is to be had by the moneyed class.

We are still in the experimental stage on the "Sunday or not" question. We are not qualified to judge of the taste of a pudding until we have sampled it. Just so with the Sunday movies. No evidence can be submitted until the experiment in regard to an open Sunday is tried out.

The Church Is Not the State.

We see no evidence in what has been submitted by the protestors. Not one of them has thought sufficiently to prepare a well digested and comprehensive code. Great minds have threshed the question so thoroughly that they are convinced an amendment of the "blue laws" is an absolute good to society at large, when one takes into consideration the fluctuation of society and the general unrest attendant on the past war and post war conditions.

Some think that the movement should be regulated by the church. The main point is that attendance at Sunday movies rests wholly with the individual, should the State permit Sunday recreation of such educational value as motion pictures and musical entertainments.

The Church is not the State and the State is not the Church. Divergence of opinion is the stepping stone to something better, something fuller. The motion picture exhibitors do not wish to appear sacrilegious; they do not wish to break God's law; they do not wish to break man's law. Therefore they are open to conviction.

Exhibitors Amenable to Local Opinion.

Should an amendment of the blue law come, and should the motion picture exhibitors be found to contribute to the degradation of our people instead of providing an innocent means of resting mind and body of our working classes and others, the exhibitors would readily consent to a local referendum on the matter. There are black sheep in every fold. It is not only the churchman who is found infallible as to religious propensities; neither are all exhibitors saints.

The question is, shall the men who cannot afford autoing, golfing, or attendance at the country club be restrained from seeking recreation on Sunday, the day on which they are in a receptive mood for enjoying real recreation? Or are they to be kept in a state of unrest?

Pictures Will Maintain the Balance.

The prohibition law has to be taken into consideration as contributing to this state of unrest. The motion picture

Mrs. A. Kihchel.
The wife-partner with an interest in higher things.

would fill the gap, prevent the seeking of a degrading type of "pastures new," and create a much needed balance for men who need the help of this uplift. This side of the question is to be considered and considered gravely.

Are you willing to help keep the balance, we ask the opposition? Are you willing to help in a crisis? A crisis is imminent if justice is not meted out to the workingmen. Witness the horrors of Bolshevism in the world at present.

Unrest Is Bolshevist's Right Hand.

A dissatisfied man is as dough in the hands of the unprincipled Bolshevist agent. An unsatisfied man is one sought by the Bolshevist to spread the foul insidious propaganda of his kind. The best way to down Bolshevism is to let the working people know we have their interest and consideration at heart.

The church delegates have said: "The exhibitors are in it for the money." Admitting so, the moving picture promotes the happiness, comfort and physical well-being of workingmen. We hold the ministers of all denominations in real reverence. They deserve all credit and the highest salaries they can command. We aim not to conflict with them. Local self-government readily permits of experimentation on this mooted question. And the question is the outcome of the needs and convictions of the community.

Exhibitors Want Society to Benefit.

Our wisest course seems to be to leave such questions to the civil rather than to the canon law. As many of our leading ecclesiastics and statesmen are discussing this matter it would be to the interest of the people to keep from "getting hot under the collar."

We exhibitors are not so black as we are painted. We are ready to be swayed to the side of the good no matter what the outcome. The film people showed us "our boys" and showed the boys over there "our people" when the boys needed us and we needed them. The film people did this gratis.

Think the matter over. We cannot expect an equal understanding or knowledge of the question for all as to the situation. But we can expect an equal voice in the agreement to serve the public. The time has come when the logic of facts is self evident. We remain law-abiding citizens.

Mt. Vernon Plaza Will Be Remodeled by Corporation

MANAGER H. H. HICKS, of the Plaza Theatre, Mount Vernon, Ill., recently announced the incorporation of the Plaza Amusement Company for the reconstruction and enlargement of his present theatre, the capitalization being $18,000, the estimated cost of the improvement.

The company will take over the quarters now occupied by Merrill's millinery establishment, and will thus add to the present Plaza playhouse. The entire theatre will be reconstructed and made fireproof, and finished in a substantial and thorough manner.

The new house will have a seating capacity of 1,000, and, being a downtown hall, will be an asset to the entire community and an important acquisition to the business section. The building will have 7,000 feet of floor space.

The Plaza will be designed as a combination house, with dressing and property rooms, and all the wiring and stage facilities needed to bring traveling companies to Mount Vernon. The interior decoration will not be elaborate, but neat and attractive. The stock of the new company is being disposed of locally.

ALBANY AND TRENTON ADVANCE SUNDAY

Sabbath Law Reaches Third Reading in New York Senate and Assembly—Jersey House Passes Bill

Albany, April 2.

OPPOSED by several of the upstate Senators, the Sunday Motion Picture bill permitting shows after 2 o'clock in the afternoon was today advanced to third reading in the Senate, and its fate will be known the forepart of next week. The bill was given a similar advancement in the Assembly yesterday, where but little opposition was manifested. There is a feeling prevailing that the bill has an excellent chance of passage. Representatives of the Exhibitors' League are here and doing all within their power to secure favorable action on the measure when it comes to a vote next week.

Legislative Opposition Small.

According to representatives of the exhibitors, the bill has an excellent chance in the Senate. The twenty-two Democrats, naturally enough, will be found lined up in its favor. Senator Charles Lockwood, Senator Thompson and Senator Graves are also said to be in favor of the bill, while the fact that Senator Abeles and Senator Whitley, as members of the committee before which the bill had consideration, voted to report it out of committee, can be taken as an indication of their favorable attitude to the measure when the vote is taken. With the Democrats, these five Republicans will be sufficient to put the measure across so far as the Senate is concerned.

Royal K. Fuller, representing the American Recreation Society, and a former New York Herald man, has been industriously working for the Sunday Motion Picture bill for the last few weeks, visiting chambers of commerce and like organizations in various parts of the state. Mr. Fuller was in Binghamton, Elmira and Ithaca last week, and it is said that his work there will assume the support from the Assemblymen in the southern tier.

The Watertown Chamber of Commerce has also indorsed the bill, and as Assemblyman H. Edmund Machold, chairman of the ways and means, and one of the most important men in the Assembly, comes from near Watertown, it is believed that he will work for the bill. Buffalo and Rochester Assemblymen are solidly behind the bill and support also will come from Assemblymen Welch, Malone and Fearon.

Assemblymen Work Hard for Bill.

Representatives working in the interests of the bill are leaving no stone unturned in their efforts to get the measure through the Legislature and in the hands of the Governor for signature. Assemblyman Raymond Kenyon, brother of Doris Kenyon, is keeping close track of the bill in the lower house and expressed himself this afternoon as believing that all three of the liberal bills, the Boxing bill, the Sunday Baseball bill and the Sunday Motion Picture bill will all pass and go directly to the Governor.

It is generally admitted that the Censorship bill, in which little or no interest is being taken, has no chance of passage this session. Everything is now in rules committee and the session is due to adjourn on April 24.

GRANT.

Alperstein Leaves for South.

A. Alperstein, treasurer and general manager of the Western Photoplays, Inc., left town April 1 to join Joseph A. Golden and the members of "The Great Gamble" company who have been in the South for nearly two months doing exterior work. He will remain about a week.

New Jersey House Passes Sunday Pictures Measure

THE Hyland bill providing for motion picture exhibitions, athletic games and other recreations on Sunday passed the New Jersey House April 8. A large number of local and out-of-town exhibitors were in attendance when the measure was acted upon in the Trenton capital.

The bill, sponsored by Assemblyman Hyland, of Essex county, was immediately sent to the Social Welfare Committee of the Senate. A hearing will be held by the committee Monday afternoon, April 7, having been scheduled to allow the opponents of the bill a chance to bring in their reasons against it. Their claim is that they were not given a chance at the hearing in which William A. Brady and other prominent representatives of the industry presented a strong case for Sunday pictures, as given in the April 5 issue of the World. It is indicated that the measure will pass the Senate.

Hugh C. Barrett, Democratic House leader from Newark, was enthusiastic in his support of the bill, and was successful in having it brought on the floor under suspension of rules.

The measure calls for a local referendum by which any municipality can accept or reject the law, and also for city licenses for Sunday moving pictures or any recreations when conducted for profit.

Palisade Laboratories Seeking Additional Help

ACCORDING to H. J. Streyckmans, Managing Director of the Palisade Film Laboratories, Inc., things are booming in the big plant at Palisade, N. J., just across the river from 129th street, as evidenced by an advertisement in this week's World seeking additional help.

"The present crew is probably the greatest ensemble of expert laboratory workers ever got together," said Mr. Streyckmans. "In adding to our forces the same discrimination will be exercised as was shown in getting the original crew together. We have positions open for high-class employes in all departments, as it is not our policy to drive our men beyond their capabilities, which is a current evil, and always has been, in film laboratories.

"We are taking on additional contracts for pronting and developing, on which we shall commence work within a few weeks, and we wish to insure the same high quality of service which has made the Palisade one of the foremost laboratories. We number among our clients America's foremost producers and distributors.

"Great strides have been made in the technical end of the film business in the past year or so, and only a modern plant, completely equipped with the most up-to-date machinery, can turn turn out from fifty to a hundred prints of a subject and have them all perfect. We are prepared to get the utmost out of a negative, and to furnish any variety of single and double tones and tints. The advice and assistance of our technical staff is at the service of our clients without extra charge.

Bech, Van Siclen & Co. Organize Export Branch

THE large exporting and importing firm of Bech, Van Siclen & Co., Inc., with headquarters at 45 East Seventeenth street and branch houses in nineteen of the largest cities in the world, has arranged with L. C. Wheeler to form a film exporting department to to be operated along the same broad lines as the other departments.

Having heretofore only engaged in the film export business in a minor way, according to the demand of their numerous customers throughout the world the firm has decided to enter the field definitely and decidedly. Well established already with branch houses in foreign countries, they will be able to distribute their products and reach every foreign market.

Mr. Wheeler was at one time an official of the Selig Polyscope Company, of Los Angeles and Chicago, and but recently returned from Europe, where he was in charge of distribution of Government pictures for the Committee on Public Information.

Immediately upon signing contracts Mr. Wheeler purchased the world rights for J. Stuart Blackton's "A House Divided." Also he purchased "Wild Honey," starring Doris Kenyon.

A third picture was added to the list, "Caliber 38," Edgar Lewis' production starring Mitchell Lewis.

Schaefer Is in New York to Attend Board Session

PETER J. SCHAEFER, president of National Exhibitors' League, is in New York, coming here to preside at the meeting of the board of directors to be held at the Hotel Astor Thursday, April 3. Mr. Schaefer contemplated remaining in town until the following Monday. He had intended to remain until after the Motion Picture Club's ball to be held at the Hotel Commodore on April 11, but urgent business obliges him to return to Chicago.

Mr. Schaefer reports a hundred per cent. exhibitors' association in Chicago that is working hard with most hopeful prospects, to defeat the establishment of a state censorship committee in Illinois. The subject comes up before the State Senate at Springfield next week. Mr. Schaefer will incidentally take up at the directors' meeting the question of a New York local exhibitors' league and other matters of national importance to the exhibitors, possibly the question of the national convention of 1919.

J. M. Mosher, Buffalo exhibitor, will be in New York until Monday, April 10.

* * *

Sam Suchno, well known exhibitor of Albany, was seen on Broadway this week.

STEADY MOVE TOWARD SUNDAY OPENING

Committee of Association in Charge of Campaign for Progressive Laws Reports Advance in Eight States

THE committee of the National Association of the Motion Picture Industry in charge of the campaign for Sunday opening before the legislatures of a number of states consisting of Arthur S. Friend, Lewis Innerarity and R. H. Cochrane, has reached a point in its work where favorable action is likely to be taken within the next few days by the legislatures of several states. The committee has the voluntary and active cooperation of the American Recreation League, of Washington, D. C.

Producers are behind the committee in its work, and through their representatives in the states affected are putting on an aggressive campaign. All of the news weeklies are carrying the message of Sunday opening to the public, and in addition to this the various producers are putting trailers on their features.

Slides, too, are being distributed among exhibitors.

Situation in New York.

The situation in the various states where legislation has reached an advanced stage is as follows:

The Thompson-Donohue bill, providing for Sunday motion pictures under local option, was advanced to the order of final passage in the Assembly Tuesday.

The Assembly Codes Committee which had had under consideration the bill introduced by Assemblyman Donohue, providing for Sunday motion pictures, reported it out on March 26, but later decided to amend the bill so as to make it conform with Senator George F. Thompson's bill, which was reported out of the Senate Codes Committee the same day by a vote of 6 to 4. It appeared that the provisions of the Thompson bill were considered more favorable than the similar bills prepared by Senator Foley and Assemblyman Donohue, and for that reason, the Thompson bill was substituted.

The Thompson bill is now in a position to be acted upon by both branches of the Legislature.

How It Stands in New Jersey.

The Hyland bill No. 291, has been reported favorably out of committee in the Assembly and was expected to be passed by the Assembly Monday night. Instead, however, the bill was re-committed in order to permit of further hearings. This bill, which permits motion pictures, recreations and concerts on Sunday, has been amended to meet the objections against the original measuse in the Senate.

This bill should not be confused with the bill of Assemblyman Siegler, which has already passed the House. The Siegler bill has to do only with the permission of motion pictures, games, recreations, concerts, etc., on Sunday in the public parks regulated by the state.

The Connecticut Prospect.

The Senate has passed, by a vote of 26 to 3, a home rule Sunday Motion Picture bill similar to the one pending in the New York Legislature. Favorable action in the House is expected at an early date. Connecticut presented a peculiar situation. Sunday pictures have, of course, always fallen under the jurisdiction of the old blue laws. But the Bolsheviki have been gaining a foothold in the state, and in Waterbury three weeks ago 190 propagandists were arrested. The situation was becoming alarming, and the Sunday motion picture bill was widely advocated by Americanization and other patriotic organizations as a check to the tide of discontent. It is believed, with confidence, that Sunday pictures will prove a most effective remedy.

Temporary Set-Back in Colorado.

The Kelly bill, repealing the Sunday closing law, has passed the House by a vote of 49 to 14, but met defeat in the Senate, 18 to 11. H. T. Nolan, President of the Rocky Mountain Screen Club, and State Chairman of the National Association of Colorado, sends word that many opposing Senators stated that if the motion picture people had confined their measure strictly to a repeal of the prohibition of Sunday pictures, instead of trying to open all amusements on Sunday, they would have voted for it. The campaign managers have accordingly decided to renew the battle in the manner suggested.

Kunsky Optimistic for Michigan.

The last report from State Chairman John H. Kunsky, of Detroit, was most optimistic. The bill legalizes Sunday amusements and was reported out of the Senate committee five days after it was introduced, and although it has been before the body awaiting action for some time, it is expected that it will pass the Senate without much trouble when it comes to a vote. Prospects are similarly favorable in the House.

Hale Hamilton Well Met.

At the Metro studios on his new comedy, "After His Own Heart."

As Seen in South Dakota.

The Sunday closing bill was introduced in both branches of the Legislature, but was promptly killed. The South Dakota exhibitors had the active co-operation of the Minneapolis Film Board of Trade, through the chairman of its legislative committee, F. S. Meyer.

Facing a Fight in Iowa.

The Sunday opening bill has passed the Senate by a large majority, but is facing a hard fight in the House. State Chairman A. H. Blank, however, is hopeful of the ultimate success of the measure.

Favorable Report from Ohio.

The Ohio bill, fostered by the Ohio State Screen League, takes the form of amendment to one of the sections of the general code now in effect. This section is a general prohibitory Sunday law. The amendment provides that "municipalities shall have the power to regulate or forbid the exhibition of the projection of motion pictures on Sunday subject to the sections of the statutes provided for the initiative and referendum.", In other words, while it is still in the power of any community, acting through its counsel or other governing body, to prohibit motion pictures on Sunday, the amendment permits absolute local option in the matter.

This amendment has been favorably reported in the House, and final favorable action in both houses, is hoped for in the near future.

Universal Exchanges Aid in Sunday Opening Fight

THAT Universal is lending valuable assistance to exhibitors battling anti-Sunday picture legislation, pending and now in force in various states, is evidenced by the reports of various organizations received by Universal executives during the past few days. At the request of President Carl Laemmle, various Universal exchanges have assigned special representatives to work with exhibitors' organizations in carrying on their campaigns against Sunday closing and Mr. Laemmle personally has written numerous letters and appeared before various legislative committees presenting the exhibitors' case and urging that proposed legislation be voted down.

The International news reels released tri-weekly through Universal exchanges contain trailers asking the public to sign petitions against Sunday closing and to aid in the fight against anti-Sunday bills. Universal has had special trailers of similar nature made for attaching to features comedies and short reel subjects in various states where "blue sky" legislation is at issue.

Screen League's Sunday Bill Scores.

The bill introduced in the Ohio House of Representatives by the Ohio State Screen League, to make the showing of moving pictures on Sundays possible in all communities, through local option elections, scored considerable success the week ending March 29, when it was reported upon favorably by the Cities committee which was considering it, and went back to the house for an early vote.

The vote on the bill is expected be-

fore April 10. If the house acts favorably, it has excellent chances of passing the Senate.

A big delegation of exhibitors from Cleveland, Toledo, Akron, Columbus, Dayton and Cincinnati, will be in Columbus when the bill comes to a vote in the house of representatives.

League Takes Up Sunday Question.

The increasing agitation, both at Columbus and in Cincinnati, on the part of professional reformers and "blue-stockings," in favor of stringent legislation enforcing the Sunday closing of picture theatres, led to a special meeting of the Moving Picture Exhibitors' League of the Chamber of Commerce in Cincinnati recently to discuss ways and means of meeting the situation. No action was taken regarding which details can be published, but the matter was discussed from every angle, and one of the means which will undoubtedly be taken to fight the move for Sunday closing will be the liberal use of publicity. The exhibitors are firmly convinced that the public does not favor Sunday closing, and that if the threatened shutdown of this innocent form of amusement is spread before people in its true light, public sentiment will be aroused to the point of balking the "blue-stockings."

SUNDAY OPENING HAS STRONG BACKING

American Recreation League Getting Behind Nation-Wide Movement for Liberal Observance

SUNDAY opening was the topic of discussion at the banquet of the Film Exchange Managers' Association of Washington, D. C., when Richard W. Austin, president of the American Recreation League, and Ulysses G. Glick, of the same organization, told of what was being done to further the motion picture plan of entertainment in combating red flag socialism and bolshevism. This event was one of the most noteworthy in the history of the managers' association.

It was staged at Harvey's, where a colored orchestra kept things lively between speeches. President Smeltzer, manager of the World Film Exchange, introduced Mr. Austin. For some time past a great deal of interest has been centered in the proposals of the American Recreation League, and Mr. Austin held his audience for a half hour or more.

Mr. Austin referred to the banishment of the saloons and the need for a substitute. That substitute is the motion picture theatre with its price within the reach of even the poorest of our people.

Believes Strongly in Pictures.

"I believe in motion pictures every day in the year," he continued while his audience applauded, "and I have said so over my signature, have said so before some of the legislative committees of the country, and will continue to say so everywhere. I do not know of any good, sound reason in opposition to it.

"We have had a practical demonstration, as I told the New Jersey legislators, the other day, right here in the motion picture theatres of the National Capital, where pictures have been the greatest thing in the world for the thousands of Government workers who came from all over the United States to make temporary homes here during the period of the war, and who would have been deprived of almost all amusement and recreation had it not been for them.

"I think that the people who patronize the motion picture theatres get more for their money than from like amounts spent for anything else in the way of amusement—they receive amusement, education, the pictures depict travel, history, art, and all of the every day events in the world's history. I do not know of any agency during the war period, that really furnished the same amount of interest and information that the war pictures furnished to the American people.

"The ministers of the country are making a mistake in fighting clean, healthy, wholesome motion pictures on the Sabbath Day. If I were a preacher, I would preach a half hour on Sunday and have motion pictures for an hour. It would carry the scriptural story with it. I read an article in a newspaper the other day stating that a minister in New Jersey was going to do that."

Elaborate Menu Served.

Immediately following the conclusion of Mr. Austin's address, a string of waiters served a very elaborate menu, and when the cigars were lighted, Mr. Glick led an informal discussion on censorship, participated in by Oscar A. Morgan, manager of the Famous Players-Lasky Company's exchange; Harry M. Crandall, owner of a string of first-class motion picture theatres; Manager Champion, of Pathe, Inc.; Ben P. Rogers, manager for the Fox Film Corporation, and Sidney B. Lust, president of the Super Films Attractions, Inc.

It was pointed out that Congressman Randall, of California, would seek to have his national censorship measure acted upon early during the coming session of Congress, and means of combating such action were discussed. The faults of censorship were talked of, and some of the strange activities of members of the various boards were recounted.

The motion picture men declared against the need for censorship, and Mr. Glick assured them that the workingmen of the country were with the picture people in every fight that is right. Motion pictures are the poor man's amusement, and he would not tolerate too much tampering with his privilege.

Mr. Crandall stated that the reformers were getting themselves into a very perilous position, because of their activities. He declared that the prohibition movement is a most unpopular one and may stir up strife, and that industry must prepare itself for a censorship movement because these people must have something to occupy their time.

Mr. Lust, chairman of the association's committee in charge of the distribution of the Victory Loan films, stated that at a meeting of the board of directors of the Washington Chamber of Commerce held earlier in the day, the activities of the motion picture exchange managers and exhibitors in doing their part to float the loan were commended.

She's In Again!

Is Mabel Normand, this time in her Goldwyn, "The Pest."

Cadets Parade for "Humanity" Film.

Twelve hundred uniformed cadets from the three big high schools of Dallas paraded the business section of the city with bands playing and colors flying to see "The Heart of Humanity" at the Hippodrome Theatre, March 28.

The cadet regiment carried signs "We Are on Our Way to the Hippodrome to See Heart of Humanity." The young student soldiers cheered themselves hoarse during the feature film's presentation.

The advertising stunt, which was one of the most successful ever arranged here, was the idea of Manager Ned Depinet of the Consolidated Film and Supply Company. He worked out the big high school parade with the cooperation of the Dallas Times Herald.

Reginald Warde in Los Angeles.

Reginald Warde, New York exporter of American films, who handles the output of Christie productions for the entire world outside of the United States and Canada, is in Los Angeles in the interests of the producers whom he represents.

Mr. Warde declares that he has booked the product everywhere except in Germany and Russia. It is his belief that conditions in those countries will soon warrant his making a trip there for the purpose of making arrangements to show his pictures in the numerous theatres which were doing good business before the war.

Fans for Norma Talmadge Fans.

A big fan manufacturer has just arranged with Joseph M. Schenck to use attractive autographed photographs of Norma Talmadge. Fans will be distributed during the summer months free to the audience at all the leading Marcus Loew's theatres from New York to the Coast. There will be local advertisements on the backs, but no writing matter on the photograph of Miss Talmadge, which will be reproduced in colors, save only her written name.

NO STAR IN "THE TURN IN THE ROAD"

Wholesome and Human Story, Written and Directed by King W. Vidor in Exhibitors Mutual Production, Has Well Balanced Cast of Thoroughly Capable Players

By Edward Weitzel

AND so "The Turn in the Road" led straight to home and happiness. Had King V. Vidor's story been told in printed words in place of being pictured on the screen the opening sentence of this article would make an appropriate finish for the book. Simplicity of theme and a youthful faith in human nature are two strong reasons for the picture's entertaining qualities. The author only hints at weighty matters. A big question, one that man has been asking himself for ages, is merely touched upon.

Hamilton Perry loses his wife at the time his son is born. As a result of his grief he also loses his faith in the justice and mercy of the Creator, wanders off in an aimless quest for forgetfulness and becomes an outcast. Not a novel situation in fiction or in real life, but the author of "The Turn in the Road" has surrounded it with incidents that are clean and wholesome, and the man and women of his story are the sort of folk that keep the current of existence palatable and sweet.

Its Mood One of Helpfulness and Cheer.

Evil passions have only a slight part in the action of the picture. The ruling emotions are love and devotion to duty, the predominant scenes being of quiet beauty, the charm of innocent childhood and the beneficial lesson of sorrow nobly borne. Its mood is one of helpfulness and cheer, a forceful reminder of the world-old truth that happiness is given only to the man who does not shirk his responsibilities, and it maintains this mood to the end.

Not all of its incidents will stand the cold-blooded test of absolute conviction, and the dramatic scenes are limited in their power to thrill; but they help to carry out the underlying feeling of the story and to keep it in the class to which it belongs. Failure to accomplish this result has caused many a picture to disappoint its producer and the exhibitor who booked it.

Selecting a Starless Cast.

The story of "The Turn in the Road" was published in the March 29 issue of the Moving Picture World. After completing the scenario author Vidor held a consultation with director Vidor on the selection of the cast. None of the parts were written for a star, but they all demanded the services of players of thorough ability. Excellently drawn and skilfully balanced, the characters that supply the interest are six in number.

Hamilton Perry heads the list. The type of business man who has fought his way up from an obscure beginning to wealth and a commanding position in his community, Perry is not actuated by selfishness but is devoted to money-getting for the sake of the power it gives him. When his men go on strike he fights them for daring to oppose his will. He has had neither the inclination nor the time to cultivate the better side of his nature, but he sees things clearly at last through the eyes of his little grandson and his surrender to the dictates of his conscience is wholly within reason.

George Nichols is the small town magnate to the life. In appearance and bearing he exactly fits his role and acts with equal authority.

Paul and the Rev. Matthew Barker.

Paul Perry, the son of Hamilton Perry, is the young man who loses faith in God. The part is not fully developed but enough of Paul's nature is shown to win him sympathy and to make his return to home and happiness the only satisfactory ending. Lloyd Hughes is a capital selection for young Perry, responding to the temperamental and other phases of the character quickly and surely.

The Rev. Matthew Barker is another of the finely conceived and accurately played characters. Winter Hall has been intrusted with the portrayal of this minister of the Gospel whose doubt, after the death of his idolized daughter, turns him from his old belief and deprives him of his church. Gentle dignity and earnestness in keeping with his calling are the salient points of his impersonation. The little scene with his grandson, where the boy shows him that bees are harmless to their friends, is never strained or overdone. This applies to all his work.

Evelyn and Little Bob.

Evelyn Barker, who marries Paul, calls for a pretty and attractive actress whose girlish fascination compensates for the impression that the minister's younger daughter has always been spoiled by the rest of her family. Pauline Curley answers these requirements completely.

Bob and his six pets are the gleams of sunshine in the picture. Little Ben Alexander, smile and all, is Bob and the owner of the puppies. Anyone familiar with this adorable youngster and his value to every screen story in which he has appeared will understand his importance in the cast and the reality of his acting. When he and the puppies roll together on the grass or trail into the room out of the storm to save the boy's paternal grandfather from being murdered by the strikers they work their will with the spectator. Even the latter scene achieves its intended effect by force of the little fellow's personality and the delightful way he handles the situation.

Helen Jerome Eddy's Fine Art.

June Barker must have been King Vidor's favorite character. He has lavished the most thought and sympathy on her, and she has repaid him doubly for all the care he has taken. The elder sister of Evelyn is a woman whose beauty of soul is like a benediction on those about her. She gives up the man she loves to her sister without one selfish regret and devotes her life to rearing Evelyn's child when death and grief deprive the boy of both parents. Faithful to her trust she waits with serene patience and calmness of spirit the return of little Bob's father, and is rewarded at last when Paul Berry realizes her worth, and understands all that they mean to each other.

Helen Jerome Eddy embodies these traits of character in her acting of June. There are incidents in the earlier part of the picture that demand the same firm delicacy of touch and refinement of feeling possessed by the master etcher. Her treatment of the self-sacrificing June from the moment she

Helen Jerome Eddy as the Elder Sister Thrust into the Background.

knows she has lost Paul until he turns for her sisterly kiss after the wedding ceremony, is marked by sympathetic comprehension and ample ability to express this exalted state of mind and heart.

Honest in purpose and aided by a sure intellectual grasp of her art, Helen Jerome Eddy has the sensibility that responds to the whole range of emotions. She will go far in her profession, if the future gives her half a chance.

Room for More Pictures of This Sort.

So much for a picture that is simple and wholesome and for a cast without a star! There is room for many more of the same sort. King W. Vidor's story is not flawless nor is his direction of it. He is a young man and experience will teach him how to improve his work. But "The Turn in the Road" should lead him to the degree of success he is striving for and abundantly deserves.

"LET THE PUBLIC KNOW WHAT YOU HAVE"

L. H. Gardner Conducts Four of Kunsky's Detroit Theatres on This Basis and Finds It Works Well

"GET the picture you want first—don't put it in on rubber shoes—let the public know you got it," is the slogan and basis on which L. H. Gardner operates, and it has proven most successful. Mr. Gardner is the house manager of the Garden Theatre, Detroit, and does the booking and personal supervising of the Liberty, Empress and Royal theatres, all of which are part of the John H. Kunsky circuit. Mr. Gardner, besides doing the booking and directing of these theatres, writes all the ads and all of the exploitation. Just think—he has to book twenty-one distinct shows a week to cover the four houses, which is a total of 1,100 shows in the course of a year.

The success of Mr. Gardner as a showman has been due to his ability as an advertiser. He knows what hits public fancy. Mr. Gardner says that no matter what picture is booked fifty per cent. of its success depends on how it is advertised—and there are many kinds of advertising methods: newspapers, billboards, circulars, special signs in front of the house, the mail list, etc. The four houses which Mr. Gardner books are in different locations and each has a distinct following, so he has to study the wants of four different types of audiences.

Mr. Gardner is a product of Battle Creek, Mich. As a youngster he was tenor with a musical show. When illustrated songs came out, he worked over the Butterfield Circuit as a singer, and was later engaged to manage the Vaudette Theatre in Battle Creek, afterward going to the Bijou Theatre, Jackson, for Butterfield. Then he went with C. A. Kuhlman, of Jackson, and stayed with him for five years as manager of the Rex and Crown theatres, and later was engaged by William F. Klatt and given full charge of Klatt's theatres. When Mr. Klatt opened the Rosedale Theatre, Mr. Gardner was placed in charge, where he remained for eighteen months.

He signed another contract with the Butterfield Circuit and went to Saginaw to open the Jeffers-Strand.

It was January 1, 1916, that Mr. Gardner affiliated with the John H. Kunsky Enterprises. He was engaged by Mr. Kunsky to manage the Royal Theatre on Monroe avenue, Detroit, and later was given the Empress, the Garden and the Liberty.

American Pictures for New Zealand.

Frank R. Day sailed last week to New Zealand for the Community Motion Picture Bureau, which is serving the "Y" there.

A year ago Mr. Day sailed for London in the service of the bureau, was Supervisor at Bordeau from May to September 25, going to Italy in October, where he had charge of the picture entertainment for the American forces.

After the armistice was signed he returned to France, when a leave area was established in the Pyrenees. Pictures were then shown at Cauterets and Luchun. Mr. Day became director at Bordeaux, December 5, 1918, and remained in charge until February 15, increasing the showings by two-thirds and putting on seventy-two points of showing in the billets for twenty miles round about. At La Rochelle alone thirty-three shows a week were given to 35,500.

L. H. Gardner.

Kenneth Macgowan Is Made Goldwyn Advertising Head

GOLDWYN PICTURES announces the engagement of Kenneth Macgowan as advertising director and Ralph Block as publicity director.

For Mr. Macgowan this means a return to Goldwyn after much fine work with the New York Tribune. A year ago he was director of publicity for Goldwyn, returning to the newspaper field as a special writer. Prior to his first alliance with Goldwyn, now resumed, he had been motion picture editor of the Philadelphia Evening Ledger and a contributor to a number of the better monthly magazines.

Mr. Block was formerly dramatic critic of the New York Tribune and has been a writer in other fields for the Tribune for several years, as well as a contributor to the magazines. This is his first entry into motion pictures. Before coming to New York he was a staff member of the Kansas City Star and other important newspapers.

Woman Exhibitor Offers Jobs to Ex-Service Men

Miss Florence Rose Fennyvessey, manager of the Strand Theatre, Rochester, N. Y., one of the largest downtown moving picture houses in that city, decided that it would be a good move for all concerned to engage four veterans of the war to form a quartet to sing at the Strand. Accordingly, she inserted the following "Help Wanted" advertisement in all of the Rochester newspapers:

Wanted—Returned soldiers or marines, honorably discharged, for quartet to sing evenings at the Strand Theatre, St. Paul street. Apply mornings, between 10:30 and 11:30, or evenings, after 8:30, to Miss Fenyvessy, manager.

Knowing that many of the men have gained experience as entertainers in camp and on board ship, Miss Fennyvessey thinks that she will be able to secure four men who will provide entertainment of a kind that the public will appreciate. She says the quartet will become a permanent feature of the Strand. The only stipulation that she made, besides ability to sing, is that the men be honorably discharged from the service and wear their uniforms while appearing at the Strand.

Named Head of Community Boston Office.

Robert A. Bakeman has been appointed director of the Boston office of the Community Motion Picture Bureau.

Boston was the home office of this organization when it began its work in 1911, and the demands for its service in that territory have seen constant growth even during the period when the war work of the Bureau necessitated removal of headquarters to New York City.

Mr. Bakeman has just returned from eleven months' service as a "Y" man in France with the French Army. He was previously a superintendent of schools in Massachusetts and a graduate of Colby College, with a master's degree from Harvard University.

To Manage Independent in Pittsburgh.

Norman S. Carroll, formerly assistant to H. Robbins, assistant general manager of Fox Film Corporation and more recently general manager Fort Pitt Theatre Corporation, Pittsburgh, has been placed in charge of the Pittsburgh branch of the Independent Sales Corporation. Mr. Carroll is one of the trade's youngest branch managers and is known throughout the Eastern territory to every exhibitor.

Pianist Wanted: You'll find advertisements like this in The World's Classified department where many good positions are offered.

RUBBERNECKING IN FILMLAND

Los Angeles Correspondent Personally Conducts Our Readers Through the West Coast Studios

By Giebler

I HAVE long been addicted to the notebook habit, but a few years ago, when some smart Aleck started the story that reporters never use notebooks except in moving picture plays, I began to use old envelopes, bills and other scraps of paper for which I did not care when around the studios, and the cuffs and other smooth surfaces of my boiled shirt when reporting anything in the nature of a function.

Of course this was not a good way. Bills and old envelopes were never scarce, but shirts were, and the plan led to large laundry bills and unpleasant contretemps. Imagine my embarrassment when people would come into the office the day after a banquet to see if I had spelled their names correctly and find me with my shirt suspended from the light fixtures while I am writing the thrilling tale of the night before from its bosom.

Repentant, Returns to Paths of Truth.

It was with great pleasure, therefore, that I learned through a chance meeting with D. W. Griffith a few days ago that all reporters and press representatives in London use notebooks. I now carry my looseleaf note book with frankness, sang froid, abandon, and utter disregard of anything the fun pokers and paragraphers may say about the matter.

I rubbernecked two studios this week, and I am sure the looseleaf system of note taking enabled me to gather a great deal more data than would have been possible with either the scraps of paper or the laundry log book system.

First, I went to the Anita Stewart studio, where Marshall Neilan was engineering an all-star cast through the action of "Her Kingdom of Dreams," the working title for Miss Stewart's next contribution to the First National program.

Everybody Doing All Star Stuff.

The all-star cast idea seems to be growing. Everybody's doing it. Miss Stewart must have gone over the colony with a fine tooth comb to get the aggregation of talent she had lined up at the studio.

There were Spottiswoode Aitken, Kathleen Williams, Mahlon Hamilton, Lew Cody, Anna Q. Nilsson, Joseph Kilgour, and those three famous Thomases of the screen, Messrs. Santschi, Jefferson and Meighan.

Visiting around a studio is very pleasant, but there are so many interruptions. I had just begun to get well acquainted with everybody when Spottiswoode Aitken was called away to be the piece de resistance in a deathbed scene that Mickey Neilan was doping out, and Miss Stewart had to go and play the part of his orphan daughter.

And a few minutes later, just after I had got Thomas Jefferson worked around into a reminiscent mood, he left me all up in the air with a statement that he had appeared in his first moving picture twenty-five years ago, and went into the scene to look after the funeral arrangements.

Jefferson Some Super-Pioneer.

I talked to George Richeleavie, technical director, and Rudolph Cameron, husband to Miss Stewart in private life, until Aitken got through with being a defunct body, and Thomas Jefferson came out of the set. Then I nailed him.

"You mean five years ago, not twenty-five," I said, in my best you-can't-put-anything-over-on-me air.

"All right," said Mr. Jefferson. "If you don't believe me go down to the Griffith studio and ask Billy Bitzer. He was the cameraman. The feature made quite a hit in this country as well as in Europe, where it was exhibited in penny arcades at one cent a look. This is the way it was. My father was living then, and the Biograph company sent Billy Bitzer down to Buzzard's Bay, where the family was staying, to get a subject for their Mutascope machines. Father staged a bit from Rip Van Winkle, and my three brothers and I played the gnomes."

Giebler Stars in Fox Production.

My next stop was at the Fox plant, where Director J. Gordon Edwards was making a big scene for a forthcoming William Farnum feature.

I had an experience at this place that I am sure will make a big dent in the film industry, and maybe set a new standard for screen acting.

I made my first appearance before any movie camera!

The scene in which I appeared was a big one, a representation of a stock broker's office. There were forty-nine extras and one actor in the scene, and I created the part of a plunger who is so excited about a certain stock going up to 95, or going down to 95—I forget which—that he throws his hat up in the air and hollers.

Of course the others all did the same—they were imitating me—but they did not count, they were only extras. To make my identification easy to managers and others looking for rare talent, it may be said that the tall and distinguished looking thespian who turned around occasionally to see if the cameraman was on the job, was me.

Puts the Blame on the Camera.

After receiving the congratulations from Director Edwards and Mr. Farnum on my superb characterization, I posed for a picture before the still camera. Mr. Farnum supported me in this piece. Al Selig, Bill's press representative, acted as director and cameraman. And right here perfidy entered into the game and spoiled what otherwise would have been a perfect picture and a perfect day.

Of course I understand that an actor cannot afford to be photographed with any man handsomer than himself, and I would have stood for a little fixing being done to my features that would have kept the chances of the deadly parallel down to the minimum without a murmur. But the "fixing" that was done to my face—as one glance at the appended picture will convince any one that it has been fixed—is too much! It leaves me hurt and grieved beyond words.

Star May Seek Refuge in Double.

I talked to Selig about the matter, but he blamed it all on me, and said that if I had not changed my gum from the north to the south side of my face just as the camera clicked, I would not have looked quite as much like Joe Martin, the chimpanzee, as I do in the picture.

But these were mere words and held little comfort, and I am still convinced that I am the victim of trick photography.

Cameras always treat me this way. The same thing happened out at the National studios once when I had my picture taken with Billy Parsons. I am going to get a good picture of myself some day if I have to employ a double for the purpose.

Cantor Back in Los Angeles.

Abe Cantor, of the technical staff of the Anita Stewart Productions Company, who has been supervising the laboratory work on "The Midnight Romance" at the Rothacker laboratories in Chicago, has returned to Los Angeles to assist in the filming of Miss Stewart's next production.

William Farnum and the Deadly Parallel.
Giebler says, "All would have been well if I hadn't shifted my gum to the south side of my face."

Rambles Round Filmtown

With WALTER K. HILL

The Rambler.

Consider the Stills Producers Send Out.

DID you ever notice 'em? Did you? They are supposed to "sell" the picture; to awaken general interest in the production the producer desires, at the moment, to "put over" with the exhibitor and his ticket-buying customers. Of course YOUR stills are entirely different and are not under present discussion. But the others! Suffering photography! The others.

Tree tops, close ups of furniture, shots at the side of a perfectly lovely barn—pictures that wouldn't sell much of anything but the material consumed in getting them ready for distribution. The publicity department is expected to do amazing work with an amazingly imperfect equipment of camera-work.

Here we have a picture showing a strip of forest. In the foreground is an extra man playing with a dog while the star peeks out from behind a huge redwood tree, only the top of her head and one eye showing in the picture. Next comes to hand a set of parlor furniture, photographed in sumptuous surroundings and not a human being visible to the naked eye.

Star and leading man are pictured in the grip of photoplay love. The man is posed with his back to the observer with the star's forearms showing as they twine themselves around his neck. See the barn-yard with setting hen occupying the immediate foreground while the farmer leans over the gate with his back toward the camera!

When the publicist is unable to "land" this sort of stuff in print, who is to blame? Is it the director, the producer or the publicist?

The answer is: Editors are eager to print pictures of pictures that picture something about the pictures.

—w s s—

To epitomize a press notice originating with Beulah Livingstone and at once agreeing with her:

One of the most interesting sections of "The Probation Wife" is the scene wherein Norma Talmadge's pet dog, Dinky, makes his screen debut. Miss Livingstone promises a series of Dinky comedies as a possible outcome of the lap-dog's hit.

—w s s—

Billing you may never see:

Muriel Ostriche, the Actress with an Appetite.

—w s s—

High Praise from Good Judges.

The Zeigfeld Follies girls attended "The Belle of New York," Marion Davis' latest film production, in a body this week and expressed themselves greatly delighted with their ownwork in the picture in which they sing and dance in a cabaret scene.

—w s s—

Schlank says Exhibitors Like New Prints.—Tradepaper Headline.

Important if true; confirm before using.

Not a Chinese Chance With Magnates Bidding for Names.

A Woman of Impulse with Lina Cavalieri.—Cavalieri, Caruso all alikee—no pullee—no pleasee. We hope they stay in Grand Opera forever.—C. A. Krause, Empress Theatre, Owensboro, Ky.—Exhibitor's Herald.

—w s s—

Playing With Fire.

"The Fireflingers."
"Fires of Love."
"Forbidden Fires."
"Fires of Faith."

—w s s—

Who will be the inventor to introduce a successor to "one hundred per cent" in film publicity and parlance? Old "hundred" is being over-sung.

—w s s—

Perpetuating An Old Industry.

A. L. Feinman postals from Kansas City: "I have noticed that the women barbers have monopolized the hair-cut and shaving business in this burg. What will starving tonsorial artists do? Will they join the bar keeps?"

Which reminds us that when a little shaver mother used to cut our hair with a quart measure as her guide to correct detail. Didn't yours?

—w s s—

Ready for Joe Reddy's Scrap Book.

It was while the ice cream was being served at the Hamilton Club luncheon in Chicago honoring Mr. and Mrs. Johnson of the Cannibal Island films.

A lady "movie critic" asked Mr. Johnson what constituted a marriage ceremony in the tropics and gleaned this reply:

"I should prefer that you asked Mrs. Johnson that question, but if your gentleman friend beside you will lend me his ear I will whisper it to him."

She subsided. —Ralph T. Kettering.

—w s s—

Their meeting was an informal one. She leaped into his arms to save her life—stayed there because it was comfortable.—Pauline Felix, in Fox press sheet.

—w s s—

Figured Out to a Niceity.

"It is not the Tired, but the Retired business man who makes the theatrical business boom," says Olive Thomas. Miss Thomas ought to know. She used to be a star in the Ziegfeld Follies constellation.

Olive says the average New York business man, when he reaches the state of affluence which permits his associating with the stage beauties, only has to work about two or three hours a day, and most of the time he never goes near his office. The young fellows who do all the work and are compelled to be at the desk from nine to five are the real tired business men and can't afford the Follies.

—w s s—

C. E. Millard, the Rialto-Rivoli poster artist, is sometimes expensively absent minded. The other day he went up to his studio with his smoked glasses on and under the impression it was night, burned his arc lights all day.

First Aid to Those Who Must Have Stimulant After July 1.

IT was Mark Twain who said "everybody is complaining about the weather, but nobody does anything about it." There is a similar condition of affairs in our set—the drouth is approaching and Elihu Root is the only man earning his money. Someone with a quick thinker has said Elihu is only fighting for root beer, anyhow. But to proceed with the purpose of this space-killing here, from the New York World, we reproduce

"The Setting Hen":

"Take a tin kettle, drop in a handful of corn meal, oatmeal or rye meal, put in a lump of yeast and a little sugar, fill the kettle with hot water, let it simmer for a couple of hours, then stand it off to ferment for a day or two, and there you are.

"Three drinks of it will last you all of one day and most of the next. Total expense about 10 cents a quart. If you like an extra 'kick' put the 'Hen' through a simple distilling process and you'll have nothing to complain of and need not fear a revenue raider."

—w s s—

Harry Ham, one of the Christie comedians, deserves credit for more bravery in handling his name than most actors. We have never seen him act, but we are told he is the real goods.

—w s s—

The Result of Propinquity.

So many reels of Charley Chaplins have passed under Terry Ramsaye's editorial eye that the "slap-stick" method of creating publicity has possessed him. Just look-a here:

"Warrant Officer Shepherd went to the Rialto the other night and stuck around a lot longer than he intended. It seems that a bottle of new-fangled cement came open in his pocket and made him remain with his seat after the close of the show until Charles Ries, the house manager, came to the rescue."

—w s s—

Rothacker Becomes Florida Commuter.

W. R. Rothacker, president of the Rothacker Film Manufacturing Company, is in New York City on business. He intends spending two or three weeks doing the Florida resorts.—Moving Picture World.

—w s s—

Sauce for the One-Arm Ganders.

The "advance agent of posterity," holding a position in front of a public health photoplay, "The End of the Road"—twin brother to "Fit to Win"—reached Worcester, Mass., in due course of cleaning up New England. He writes:

"I am told that a very celebrated sauce for meats originated in this town. Upon investigation I find no sauce and no meat, for the reason that New England is dedicated wholly to the arm chair lunch, and the sandwich with the mottled middle reigns supreme."

—w s s—

Not-an-advert: Promenade, Concert and Dance; Motion Picture Club of America; Hotel Commodore, Friday, April 11. Everybody who is anybody in Filmtown will Ramble to the Big Event.

—w s s—

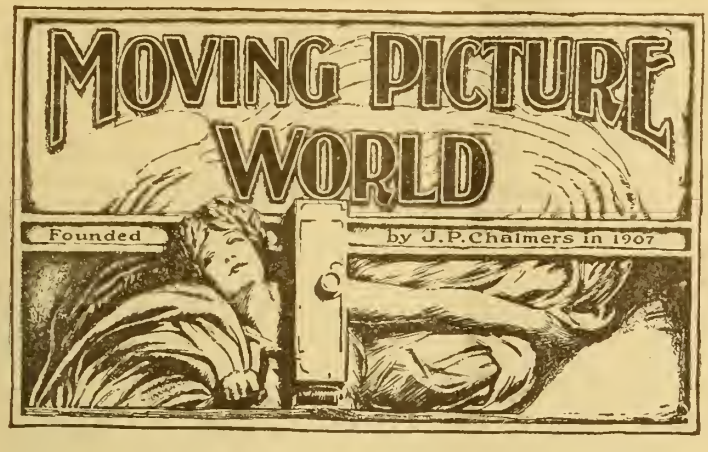
How Virtuous We're Getting!

"Virtuous Wives" (First National).
"Virtuous Men" (S-L).
"Virtuous Sinners" (Pioneer).
Resulting in:
"Virtue Its Own Reward" (Rex).

—w s s—

From "The Great White Way."

Charles F. Schwerin and Leon Rubenstein are now "on the road" boosting the Rothapfel Units. Both are "armed" with the latest photos of Sam and they have promised to put his likeness in the papers.



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E. J. Chalmers .....Secretary and Treasurer
James L. Hoff.....Assistant General Manager
George Blaisdell .....Editor
A. MacArthur, Jr .....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

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CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

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Saturday, April 12, 1919

Frank Talk by Exhibitors

THE discussion by exhibitors of the letter of William Sievers printed in the issue of March 22 is continued in this number. The unanimity of these commentators in the belief that motion picture advertising should be confined to those papers devoted solely to the industry is worth noting. Interest to the discussion is lent this week by the letter of I. H. Ruben of Minneapolis and St. Paul, who strongly upholds the position of the First National in restricting its advertising to five mediums. Mr. Ruben's report of his conversation with Mr. Zukor on the subject of national advertising by producers will be found entertaining. The exhibitor is strong for the expenditure of money "fifty-fifty" by producers and showmen.

One of the men who at the time Mr. Ruben referred to was numbered among Mr. Zukor's advisers on advertising problems said to this writer that the scheme of half and half by the two factors would not work out. He went further and said if the producers should guarantee to match for exploitation purposes every dollar the exhibitors would spend in their localities that immediately the exhibitors would reduce their appropriation. The result would be, he pointed out, that less advertising would be done. By employing mediums independently of the exhibitor it was Mr. Zukor's belief a much larger public would be reached.

Vice-President Walter E. Greene of Famous Players-Lasky issues a statement this week on his company's work in national advertising that finely fits into the discussion. It will be found at the end of the letters from exhibitors. Mr. Greene points out that it is not the aim of his company in this large expenditure of money solely to push his concern's brands. Pressure is laid on the necessity for better pictures. He says it is the intention to carry the propaganda for better pictures directly to the firesides of the American public.

While the matter of national advertising had no place in the beginning of the discussion it is one of the phases of the forum that has cropped up continually, many showmen reverting to it, as did Mr. Ruben. It is a live topic. We print Mr. Greene's statement in full. That the company continues to spend large sums in independent exploitation of its productions is the best of evidence it believes this policy to be wise.

Next week the World will print the remaining letters from exhibitors. Much space is being devoted to the discussion, but we believe the subject is worthy of extended treatment. We are convinced producers and showmen alike are concerned.

The Woman Behind the Showman

THE impressions of Mrs. Oliver A. Kihchel on the question of Sunday opening, which will be found on another page of this issue, are well worth a careful reading. The side partner of the proprietor of the Eagle Theatre of Jeannette writes of the situation in Pennsylvania, but the application is general, it may refer to conditions in any state. The letter has interest for reason other than that of intrinsic merit.

Mrs. Kihchel is representative of a large clan in the motion picture busness. She is a fine type of the woman behind the man behind the screen; the woman who is not content with taking a passive interest in the matters affecting her husband's theatre or who limits her activities to advising him. She is one of those who dig in and work—and win. Among picture men she is legion. She may be unhonored and unsung—at large—but not so in her own community. There she is known to the clientele of the theatre, and when outside the walls of the house in which she is most interested she sees a production she can pretty closely estimate how that picture will be judged by the patrons of The theatre.

Here's to the wife of the proprietor of the Eagle—and to the earnest helpmates of his brother showmen everywhere!

Northwest Keeping Up Good Work

AND now the Northwest Film Board of Trade, with headquarters in Seattle, adds to its belt the scalp of Butte, Montana. On March 21 the Montana branch of the board was organized in Butte with a hundred per cent. representation of exhibitors, branch managers and salesmen. The great Northwest is pointing the way to the rest of the country,

as that same Northwest has a habit of doing. If you don't believe it just recall the recent performance of one Ole Hansen, who took by the tail and a horn and bowled over and out a terrible animal that in the remainder of the country was causing many good people to lose sleep. In Seattle after Hansen got through with the I. W. W. the only persons suffering from insomnia were the particular objects of his untender solicitude. Yes, the Northwest has a habit of doing things right.

The Expected Has Happened

THERE is no sound reason why motion picture showmen should be overgenerous with their money—that is, when it comes to making presents to highwaymen. George W. Curtis, proprietor of the Doric, Kansas City, was relieved recently of $900 as he stepped from a taxicab and attempted to enter his home. Nine hundred dollars is too much money to hand out in any such fashion. Those exhibitors who have made a practice of doing as Mr. Curtis did may look upon his mishap in the light of a warning. It is more difficult to go through the walls of a safe than through the pockets of an unarmed pedestrian.

When Old Stories Are New

IT was about five years ago that the motion picture industry saw the beginning, the real beginning, of the adaptation of books and plays to the purposes of the screen. In nearly all cases the rights for these stories were sold for five years. In those days the prices were, speaking with a knowledge of present-day demands of authors, reminiscent of the proverbial song. The screen rights for one book upon which was based a production famous the world over as a great success, one of the largest of a popular actress, cost less than five years ago $250. What this same book again will sell for it is hard to hazard a guess. To say that it might be ten times the original amount would be absurd. An offer in the market of one hundred times the original sum undoubtedly would bring eager buyers.

We have the record of the recent payment of $60,000 for "Everywoman," some of the selling details of which were revealed by three of the bidders at the recent complimentary dinner to William A. Brady.

The story is coming into its own. The growing size of the purchase checks is revelatory of the increasing importance of the business of making and showing motion pictures. Incidentally the owners of the screen rights to these books and plays upon which the first five-year periods now are expiring undoubtedly are patting themselves on the back in the belief they are the possessors of valuable properties.

The Exhibitor Pays the Tax

ON another page will be found an explanation of the terms of the 5 per cent. rental tax which becomes effective May 1. This is the substitution for the reel tax which for so long was a bone of contention between exhibitors and exchanges. It seems the exhibitor will pay the tax, in the viewpoint of the Washington authorities as reflected in the letter sent by our correspondent.

According to the reading of the law if an exhibitor has prior to December 6 of last year entered into a contract which does not permit the adding of the whole of the tax then he shall pay so much of the tax as is not permitted to be added to the contract price. As is not unusual in the drafting of statutes the legislator takes no pains to make clear what he is attempting to say, conceding for the sake of argument that he is competent to make clear what he is attempting to say.

New International Organization

THE severing of relations by Benjamin P. Schulberg with the United Artists uncovers the existence of a large international organization heavily financed and managed by expert film men. No particulars of the new affiliation are announced, but it is a fair assumption the company will carry forward the exploitation of American pictures abroad and also the bringing to this country of subjects made with the American viewpoint in mind; in other words, the broadening of the field of the American picture as an institution. The good wishes of the industry will follow Mr. Schulberg.

Recreation League President Talks

WE are hearing quite a lot these days about the American Recreation League, with headquarters in the national capital. At the recent banquet of the Film Exchange Managers Association of that city Richard W. Austin, president of the league, talked of the value of the screen in combating discontent. He said the substitute for the vanishing saloons was the motion picture.

"I think the people who patronize motion picture theatres get more for their money than for like amounts spent for anything else in the way of amusements," he declared. He insisted the ministers of the country are making a mistake in fighting the showing of clean, healthy, wholesome motion pictures on the Sabbath. The industry is glad to be introduced to Mr. Austin. More than that, it wishes him well in his work of educating that small part of the public which still needs to be "shown" that the screen is an influence for good, on the Sabbath as well as on any other day.

The Three Stages of the Reviewer

EXPERIENCE has taught that both the critics of the daily press and the moving picture reviewers go through three stages before they are of any real worth to the readers of the publications for whom they cover pages of good print paper with opinions that are intended to be helpful and comprehensive. During the first stage they generally approach their task with fear and trembling. They have a vague understanding of the vast amount they don't know about the art they are attempting and take refuge in overpraising every play or picture they are sent to write up.

Then comes the second stage. It follows a faltering attempt to say a few unpleasant things about the play or picture they have been sent to criticise. Finding how much easier it is to find fault than to praise they go to the other extreme and proceed to shoot arrows of scorn into the unfortunate object of attack. Then comes the last stage, which may be early or late in arriving.

Realizing that a personal view of the matter is of no interest to the public and that there are definite laws which govern their profession, they take stock of themselves and do their best to give the public a square deal. At least, most of them do. A few never get past the second stage.

Personal and Otherwise

HARRY HARRIS, for many years with the General Film and recently with Uncle Sam's army, has just left for St. Louis and vicinity as a saleman for the World Pictures Corporation.

* * *

H. A. Cornelius, of Grand Rapids, Mich., vice-president of the Exhibitors Mutual, is in town to attend the meeting of the board of directors.

* * *

Billy Parson's smile is now radiating along the Broadway of Gotham this week.

* * *

Earl McAvoy, former salesman, has been appointed branch manager at Kansas City for the Exhibitors Mutual.

* * *

Mrs. O'Sullivan, wife of Joseph O'Sullivan, director of music for the Mutual Exhibitors, arrived in New York a few days ago from Chicago.

* * *

Merle Smith, general manager for the George Kleine Company, has been in New York for ten days. He will return to Chicago April 7 or 8.

* * *

William Quinn, assistant director to Wilfred North at the Vitagraph, has been engaged by Guy Empey, who will start producing shortly. Mr. Quinn will act as assistant to Mr. Empey's chief director. It is said that Paul Kelly will write the scenario for the first production.

* * *

Arthur Ashley, the well-known actor and director, will enter the producing field under the name of Arthur Ashley Pictures, Inc., with offices in the Long Acre Building. We are informed his first picture will be "Three Twins."

* * *

A postal card dated March 27, located W. R. Rothacker at Charleston, S. C.

* * *

Milt Levy, executive manager for the Exhibitors Mutual on the Pacific Coast, is in New York for a conference with A. S. Kirkpatrick, assistant general manager, and other officials of the Exhibitors Mutual.

* * *

R. C. Scott, of the Amalgamated Exchanges of Winnipeg, Man., arrived in New York, March 31. He expects to be here at least a fortnight.

* * *

R. H. Lieber of Indianapolis, president of the First National, is in town this week.

* * *

Bill Barry, the well-known actor, has returned from the West where he closed his season with the Grace George company. He contemplates devoting his time to pictures. Mr. Barry has not yet made any definite arrangements.

* * *

C. R. Martineau has disposed of the Hanover Theatre in Brooklyn and is considering a proposition to enter a mercantile pursuit.

* * *

Frank Elliott, recently appointed western representative for the Sun-Light Arc Company, has been in New York conferring with J. J. Harmer, the company's president, for the past few days. He left New York for Los Angeles on Wednesday, April 2. Mr. Elliott's western office is in the Wright & Callender Building, where any inquiries concerning the company's product can be addressed to him.

* * *

J. Cellers, of the Decatur Theatre, Brooklyn, New York City, has sold his interest in that house to his partner, Charles Fisher. Mr. Cellers will purchase a house elsewhere, preferably Brooklyn.

* * *

The Alhambra, Ossining, N. Y., reopened about two months ago and closed after a few performances, is to be reopened again. No announcement of management and policy has been made public.

* * *

Harry S. Palmer is considering a trip to the Coast to spend a month or two with his family, who have been there for the winter.

Thompson Worked a Year on New Processing Machine

FRED B. THOMPSON, who perfected the new Spoor-Thompson automatic processing machine for the development and printing of films, at the instigation of George K. Spoor, president of Essanay, is not only an inventor, but an expert engineer and chemist. Knowledge of both was necessary in working out this process, as the work involved not only the construction of the machines, which are forty feet in length and weigh fifteen tons each, but a thorough knowledge of the action of chemicals on films.

Fred B. Thompson.

Among Mr. Thompson's inventions is a water-proofing process on films. He was also a pioneer in color photography and the three color process in photo-engraving.

He spent more than a year in experimental work on the Spoor-Thompson process before he had a practical working machine.

These machines are now turning out millions of feet of film of uniform, high grade quality, film that is evenly processed in 1,000 foot length.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST, 24, 1912,

Of Moving Picture World, published weekly, at New York, N. Y., for April 1, 1919:

State of New York, } ss.:
County of New York, }

Before me, a notary public in and for the state and county aforesaid, personally appeared John F. Chalmers, who, having been duly sworn according to law, deposes and says that he is the business manager of the Moving Picture World, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Chalmers Publishing Company, 516 Fifth avenue, New York; editor, George Blaisdell, 516 Fifth avenue, New York; managing editor, George Blaisdell, 516 Fifth avenue, New York; business managers, John F. Chalmers, J. P. Chalmers, E. J. Chalmers, 516 Fifth avenue, New York.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent. or more of the total amount of stock.)

Chalmers Publishing Company, 516 Fifth avenue, New York, the stockholders of which are James P. Chalmers, John F. Chalmers, E. J. Chalmers, all at 516 Fifth avenue, New York City.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)

None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

JOHN F. CHALMERS,
Business Manager.

Sworn to and subscribed before me this 31st day of March, 1919.

(Seal.) BEN HYDER,
Notary Public 10,200.
Bronx County No. 35.
N. Y. Reg. Office.

(My commission expires March 30, 1920.)

Santell Returns to Universal.

Al Santell has returned to Universal City after a few months absence to direct Neal Burns in a special series of one reel laugh-fests. "One Lovely Night" is the working title for the first comedy.

BEN SCHULBERG LEAVES UNITED ARTISTS

Resigns as Assistant General Manager to Take Up Important Work with Worldwide Distributors

BENJAMIN P. SCHULBERG, who was recently appointed Assistant General Manager of the United Artists Distributing Corporation in conjunction with Hiram Abrams' appointment as General Manager of that stellar organization, has resigned from that office in order to dovetail his time and attention to a new international film organization, as yet unnamed, which will operate distributing centres throughout the entire world, outside of the United States and Canada.

The announcement would be a greater surprise to the trade than it is were it not accompanied by a statement from Hiram Abrams, which indicates that he has released Mr. Schulberg from the obligation of remaining with the United Artists, and that there is as cordial and friendly a relationship between these two old-time business associates as ever existed. Both emphasize that the change in Mr. Schulberg's plans is actuated only by his securing "a greater personal opportunity" through the new international association.

Abrams Expresses Regrets.

Mr. Abrams in commenting upon the severance of official relations with Mr. Schulberg, said: "In the years that Mr. Schulberg's and my business life has been so closely allied, I have always found him intensely devoted to the interests he was serving, always faithful to the task in hand and always eagerly seeking to find or create the next step by which he might legitimately advance himself or the organization with which he was identified. I am gratified that such an opportunity has again come to him, and in regretting his departure I also rejoice with him in the chance he now has for greater personal service to the industry and the particular interests with which he has become associated."

Schulberg Outlines New Affiliation.

"It would take much, as the entire trade will know, to cause me to sever my relations with the United Artists, and Mr. Abrams in particular, after the long, pleasant, and harmonious relationship we have enjoyed for so many years, but the opportunity which has come to me to become identified with the largest European financial interests which have ever been invested in the motion picture industry and its correlated privilage of being of service to the entire motion picture industry both here and abroad are so attractive as to command my interest and dictate the course I am now pursuing," said Mr. Schulberg.

"These interests are reinforced by a strong organization composing the most expert film men in Europe, and their financial strength and long experience in the industry cannot but accomplish tremendous results and create a potent factor for good to film interests on both sides of the Atlantic.

"I would appreciate it if it were understood that the primary motive for my action at this time is the larger personal scope the new enterprise can afford my efforts."

Mr. Schulberg is making his temporary office at the Fitzgerald Building, where he will organize the American link of this international film chain.

Ben P. Schulberg.

Rupert Julian.
Starring in Universal's "The Fire Flingers."

Hodes Succeeds Cohn as Screen Magazine Editor

THE New Screen Magazine being issued weekly by Universal has a new editor. Following the resignation of Jack Cohn, who created the magazine, Universal has announced the appointment of Hal Hodes to succeed Mr. Cohn as editor of the weekly.

Mr. Hodes is well qualified to edit and exploit the weekly issue because of his long picture experience. Mr. Hodes began his film work with Vitagraph in 1904 and following several years with that company joined the navy to cruise around the world with Admiral Evans' fleet. Upon his return he became publicity and advertising man for Kalem and later joined Universal in a sales promotional capacity. When Jewel productions were first released and put in charge of an individual organization, H. M. Berman and Hal Hodes were selected to guide the destinies of the features. After sixteen months handling Jewels, Mr. Berman was appointed general manager of Universal exchanges and Mr. Hodes was elected his first lieutenant. He has given up his exchange duties to accept the position as head of the New Screen Magazine department.

Mrs. McPherson Aids in Campaign.

Mrs. McPherson, wife of the Burgess of Beaver Falls, Pa., who is chairman of the campaign committee on Sunday opening in Beaver County, Pa., is helping out Mr. McPherson wonderfully in getting the petition cards and slides distributed to the various theatres in the county. Mrs. McPherson uses her auto, and is speeding up the work in a masterly way.

Rothacker Gets Government Contract.

The Rothacker company has recently been awarded the exclusive printing and laboratory contract of the Bureau of Mines of the Department of the Interior, and is now engaged in the printing of several hundred thousand feet of educational subjects which the bureau will use in its forthcoming campaign in connection with safety methods.

Ben Wilson Re-engaged by Universal.

Ben Wilson, who with Neva Gerber, was featured in a number of Universal pictures, has been re-engaged by Universal and will begin work in comedy productions. Mr. Wilson prepared the script for his first comedy production which bears the tentative title "Billy's Hat," and Neva Gerber is to play opposite him in his new subjects.

Hal Hodes.

News of Los Angeles and Vicinity

By A. H. GIEBLER

TWO NEW THEATRES FOR LOS ANGELES

T. L. Tally and D. J. and Sid Grauman Will Build $700,000 Picture Houses of 3,000 Seats

TWO new theatre buildings, each to cost approximately $700,000 will be constructed during the summer in the downtown section of Los Angeles. One of these buildings will be put up by T. L. Tally, and the other by D. J. and Sid Grauman. The plans and contracts are being prepared for these structures, and both will be devoted to high class motion pictures.

The new Grauman building will be a theatre and nothing else, with a seating capacity of at least 3,000. Tally's house will seat about the same number of patrons, but will have two or four store rooms in addition to the theatre.

Consider Locations for Theatres.

Two sites are under consideration for each theatre. The Graumans are considering a location at Sixth and Hill streets, upon which a church stands at present, and another location opposite the Superba Theatre, on Broadway. Tally's new building will be located either at Eighth and Broadway, where the Garrick now stands, or on the site of the present Tally's Broadway Theatre. The construction of larger theatres have been made necessary, according to these exhibitors, because of lack of seating capacity in their present houses.

Another theatre that will be completed during the summer is the new Pantages Theatre, now under way at the corner of Seventh and Hill streets. This house will have a seating capacity of more than 2,000, and will be part of a twelve story office building that will cost in the neighborhood of $1,000,000. Work will soon begin.

Another Picture Plant Building in Hollywood

THE Hollywood Studios, Incorporated, a company composed of C. E. Toberman, President; C. W. Bradford, Vice-President and Treasurer, and John Jasper, General Manager, have begun the erection of a community studio on Santa Monica boulevard and Seward street in Hollywood. John Jasper, who superintended the erection of the Chaplin studios and acted as General Manager of the Chaplin plant until a few months ago, is in charge of the construction of the studios which are built according to his own plans.

The new plant will contain four complete studios, each with a stage of seventy by one hundred and twenty feet. The stages will be built entirely of steel and glass and absolutely fireproof. By the aid of an ingenious plan worked out by Mr. Jasper, each stage or any part of it can be darkened in a very few moments. Attached to each stage will be administration offices, dressing rooms, property rooms and film cutting and editing departments, thus making each studio a separate and complete unit.

Individual film vaults for companies operating at the plant will also be provided and as soon as the four studios are erected and in operation a commercial laboratory, to take care of printing and developing the product of the studio as well as outside work, will be erected.

Mr. Jasper says that he plans to make the plant one of the show places of the country. The main buildings, which will be in the Spanish style of architecture, will face Santa Monica boulevard. The stages and other buildings will be set farther back on the fifteen acre plot of ground owned by the corporation, and the spaces between the buildings will be treated by landscape gardening.

John Jasper, the promoter of the new plant, says that he has wanted to erect a studio of this kind for a long time and that he is sure that the experience which he gained in building the Chaplin plant, added to his knowledge gained by an intensive study of studio needs, will enable him to produce a plant that will be the last word in efficiency and convenience. Before his connection with Chaplin, Mr. Jasper was General Manager for the David Horsley enterprises, and Manager of the Lone Star studios.

West Coast "Lambs" in Film.

An impressive array of famous actors gathered at the Lasky studio on Sunday, March 23, to take part in a unique film that will be shown at the annual Gambol held by members of the Lambs' Club in New York. Sixty members of the Lambs have been discovered in the West Coast film colony, and William Conklin undertook to line them up at Lasky's so that each could appear in the film which Hugh Ford planned and directed for the entertainment of fellow members in the home club.

The large majority of the members who took part in the picture are engaged in motion picture work, but the gathering also included a strong repre-

"The Stronger Vow" and "One Week of Life" Present Two Emotional Actresses in Appropriate Features.
Geraldine Farrar and Pauline Frederick are the respective stars in the above Goldwyns.

sentation of stage artists, with a few lay members from other walks of life. The Lambs who appeared in the film were:

Douglas Fairbanks, Dustin and William Farnum, Lewis S. Stone, William S. Hart, William Russell, William H. Crane, William Desmond, Hale Hamilton, Frank Campeau, Bert Lytell, Antonio Moreno, Thomas Meighan, James Neill, Milton Sills, Bayard Veiller, H. B. Warner, Frederick Warde, Cecil De Mille, William De Mille, George Fawcett, James Kirkwood, Fred Niblo, Edwin Stevens, Harry Williams, James Young, Louis Gottschalk, Rex Beach, Sydney Ainsworth, George D. Baker, William Burress, Frederick Burton, James H. Bradbury, Robert Cain, William Conklin, Frank Currier, Frank Case, E. J. Connelly, Ralph Dean, Charles E. Evans, Hugh Ford, Charles Grimwood, Thurston Hall, Mahlon Hamilton, T. Hayes Hunter, Hardee Kirkland, Joseph Kilgour, Henry Kolker, Emmett King, Louis Willard, Marshall Neilan, Walter Percival, Albert Parker, James Quirk, Ben Wilson, Wallace Worsley, Walter Williams, William Wrigley, Jr., and Fred J. Zimmerman.

Loan Film Sent East.

When Oscar Price, assistant director-general of railroads, left Los Angeles for Washington, he carried with him a sample print of Douglas Fairbanks' Victory Loan propaganda picture, "Knocking Knockers." This is the only film made for the Government for the coming loan, and Mr. Price will deliver the print to Secretary of the Treasury Glass. Mr. Price spent several days in Los Angeles conferring with his former chief, William G. McAdoo, and with Douglas Fairbanks, D. W. Griffith, Mary Pickford and Charles Chaplin. On April 1, when his connection with the Government will cease, Mr. Price will open the New York office of the United Artists Distributing Co., of which he is president, and Mr. McAdoo is general counsel. Among the projects planned by Mr. McAdoo and Mr. Price for the "Big Four" is the opening of theatres in London and Paris for the exhibition of the Griffith-Fairbanks-Chaplin-Pickford films.

Mitchell Lewis in New Production.

Having begun production on another story of the rugged type, Mitchell Lewis left for location in the high Sierras last week, where he and his company will battle with the elements—providing the elements are in fighting humor—while making all the scenes with mountainous background and atmosphere needed for the new play. The story, which is an original play for the screen by Robert North Bradbury and Frank Howard Clark, is called "The Gulf Between." Norval MacGregor will again direct, and important roles will be played by Jack Richardson and Murdock McQuarrie.

James Young to Wed.

An announcement was made public last week to the effect that James Young, former husband of Clara Kimball Young, and Clara Whipple, film star and photoplay author, are to be married as soon as Young obtains his final decree of divorce from Miss Young. A suit for divorce, claiming desertion, was filed by Young in June, 1917, and on March 25 of last year, an interlocutory decree was granted. The final decree is due within a few days. The marriage will not take place until some time in April, when the couple will build themselves a home among the Hollywood foothills.

Miss Whipple is the daughter of Mrs. J. H. Bailey Whipple, and is a descendant of the famous Whipple family of Massachusetts which signed the Declaration of Independence and fought in the Revolution.

Arizona Film Law Vetoed.

A wire from Governor Campbell, of Arizona, received by A. P. N. Narlian, general counsel for the Southern California Film Board of Trade, states that the Governor has vetoed the Motion Picture bill that had been passed by the Arizona Legislature on March 13, which called for the establishment of exchanges in Arizona, and the filing of a fee with the state treasurer every time a film was released to an exhibitor. This expenditure, according to the Los Angeles film men, would have been too great for both the distributors and the exhibitors, and would have resulted in the closing of practically every theatre in Arizona.

Film Exporter Visits Studios.

Reginald Warde, New York exporter of American made films, who handles the output of Christie productions for almost the entire world outside of the United States and Canada, is in Los Angeles, visiting the Christie and other film plants.

Pickford Scenarist Arrives.

Mildred Considine, one of the leading continuity writers of the country, arrived in Los Angeles last week to begin her duties as scenario writer for Mary Pickford on her new picture for the First National Exhibitors. Miss Considine started in her line of work when the industry was young, her first story being filmed by King Baggot for Imp-Universal. Two years ago she was connected with Julian Johnson in editorial and scenario work at the Triangle studio. Since then she has writen for both the Talmadge girls, for Marguerite Clark and Fannie Ward.

Appointments by United Artists.

W. S. Rand, until recently western division manager of the General Film Co., has been appointed personal representative of Douglas Fairbanks, one of the "Big Four" artists, by Oscar A. Price, president of the United Artists Corporation. Coincident with Mr. Rand's appointment was the engagement of Louis Thompson, formerly with the Famous Players-Lasky company, as Mary Pickford's business representative. These men will establish their headquarters in the New York offices of the United Artists Corp., in the early part of April, and will leave Los Angeles for the East immediately.

Murray Does Detective Stunt.

Charlie Murray, whose house was broken into on March 15 and robbed of sundry suits of clothes and silk shirts, was walking down Spring street one day last week when he spied one of his stolen suits in a cleaner's window. He went in and made inquiries about the person who had brought the suit to be cleaned, with the result that one Don I. Kelly was arrested and put into the city jail while investigations were being made as to Kelly's record by city detectives. Murray recovered some of the clothing that was taken from his house, but he claims that he is still short a few jazz shirts.

Bill Desmond Married.

William Desmond, motion picture star, and for years a popular matinee idol of Los Angeles, was married at Pasadena on March 22 at the home of Mr. and Mrs. James W. Neill, to Mary MacIvor, his former leading lady and later his private secretary.

The ceremony was performed by Dr. Leslie E. Learned, rector of All Saints Episcopal Church, and the bride was given away by Mr. Neill. Jesse D. Hampton, head of the film company for which Desmond is making pictures, was best man. "Smiling" Bill Parsons, with whom the bride has played in Capitol Comedies, and his wife, Billie Rhodes, were among the guests.

Miss MacIvor, whose real name is Mary McKeever, is the daughter of Mrs. B. McKeever, of Hollywood. She met Desmond at the Triangle studio a short time after his first wife, Gertrude Lanson, died. The couple had intended to spend their honeymoon in New York, but on account of pressing work to be done at the Hampton studio in a production that has been begun, they went to Santa Barbara instead.

Lois Weber's Arm.

Lois Weber, famous film director, who had her arm broken several months ago by a fall on a slippery floor while in a department store, is soon to have full use of her arm again, according to the surgeon who performed an operation on the arm last week. Miss Weber found, after a number of X-ray photographs had been taken of the injured member, that there was a splinter in the cartilage of the elbow joint. When the cast was removed shortly after the accident it was found that part of the fractured bone had not knit into the right position. In the operation that has just been performed the surgeons removed three splinters. The operation was declared successful. Upon her discharge from the hospital Miss Weber plans to make a trip around the world with her husband, Phillips Smalley.

The Brunton Commissary.

A new building that is being given the finishing touches at the Brunton plant will house a modern eating plant—a combination restaurant and cafeteria that will cater to every kind of taste and purse on the Brunton lot. The dining room will have large latticed windows, and will contain seats for a hundred or more persons at one time. The most modern equipment for kitchens and pantries will be a feature of the restaurant

Alexander Back from Tour.

William Alexander, Western division manager of the United Picture Theatres of America, Inc, has returned to Los Angeles from a tour of the Western offices, which takes in Salt Lake, Denver, Seattle, Portland, San Francisco and other cities. According to Mr. Alexander, there are now over 2,000 theatre owners who are members of the "United" family, 350 of whom are in the Western division.

Atkinson on Inspection Tour.

W. E. Atkinson, business manager of the Metro Pictures Corporation, arrived in Los Angeles from San Fran-

cisco on March 22. Mr. Atkinson is on an inspection tour of the Metro exchanges in all parts of the United States, and will continue his journey after having conferred with Maxwell Karger and other heads of the producing forces of Metro here.

Colorado Desert a Zane Grey Location.

The company now at work on the Zane Grey novel, "Desert Gold," for the screen, is in the Colorado desert, with headquarters at Palm Springs, for location stuff, and practically the entire studio staff, technical and otherwise, has been taken along. The principal players include E. K. Lincoln, Edward Coxen, Margery Wilson, Eileen Percy, W. Lawson Butt, Frank Lanning, Walter Long, W. H. Bainbridge, Russell Simpson and Arthur Morrison. Two cameras, operated by Abraham Scholtz and A. L. Todd, will be used for shooting the exterior scenes.

Famous Story for Jack Pickford.

Mrs. Charlotte Pickford, who is manager for her son Jack, has just purchased the film rights to "The Little Shepherd of Kingdom Come," which will be made as a super-feature as soon as Jack has finished his contract of three pictures for the First National Exhibitors. The story was one of the best sellers of ten years ago, and still retains its hold on readers of the present day.

Exhibitor to Become Producer.

Harry Leonhardt, manager of the California Theatre, is head of the new Poppy Comedy Company, which will produce one-reel comedies starring Mack Swain.

Frances Marion Ill.

Frances Marion developed a serious case of grip which threatened to develop into pneumonia, a few days after she arrived in Los Angeles. She was so carefully tended by her devoted friend, Mary Pickford, and by a nurse who was in constant attendance that she quickly recovered.

Studio Shots

ADELE BUFFINGTON, until recently a ticket seller at the California Theatre, is now a member of the editorial staff of the Ince studios. Miss Buffington broke in by selling a scenario for $300 to the Ince Company.

Henry King motored down from Santa Barbara to attend the races at Santa Monica last Saturday, but got back home in time to begin early Monday morning on William Russell's new picture, "Six Feet Down."

Melville Brown, comedy scenario writer, has been signed up by Universal to write exclusively for Eddie Lyons and Lee Moran. Brown will alternate with Clyde Bruckman in preparing screen scripts for the comedy pair.

Lila Lee spent the greater part of last week at Truckee making exteriors for her new Paramount production.

Billy Shay, after seeing service in France with the 143d Field Artillery, has returned to Los Angeles, and will resume his work in the films at the Fairbanks Studio.

Robert Warwick has leased a home in the Wilshire district, and is making arrangements to convert the sun parlor into a gymnasium.

Kenneth O'Hara has been engaged to appear in films made at the American Studio in Santa Barbara.

Bryant Washburn has begun production on the Earl Derr Biggers story, "Love Insurance," under the direction of Donald Crisp at Lasky's.

The old stage play, "Lord and Lady Algy," has been purchased by Samuel Goldwyn, and it is probable that Tom Moore will be seen as Lord Algy.

Fritzi Brunette is learning the art of making her own perfume from fresh flowers grown in her own garden.

Douglas Fairbanks has moved into his new studio on Melrose avenue, once occupied by Clune interests. A new office building has been erected, together with new light stages and other necessary buildings.

Fatty Arbuckle is at work on "The Bank Clerk" at his studio in Edendale, with Molly Malone playing opposite him.

Rex Beach and Donald Crisp have returned from a five weeks' yachting trip to lower California and Mexico. They report that banditry was in full sway in Mexico and on the little islands lying off the coast.

Harold Lloyd and Bebe Daniels are planning to make a trip through Mexico soon to film a number of comedies.

David Butler is playing one of the leading roles in King Vidor's new play, "Better Times," for Brentwood.

Nazimova and Bill Hart may join the United Artists in the near future.

Bertram Grassby is playing heavy in a coming Mary Miles Minter feature at the American plant at Santa Barbara.

Antonio Moreno, Carol Holloway and Kate Price, leading players in the Vitagraph serial, "The Perils of Thunder Mountain," have returned from the mountains north of Los Angeles, where many scenes that will be incorporated in the serial were made.

Olive Thomas, who has been ill for the past week, announces that, following the completion of "The Spite Bride," she will return to New York to remain permanently, as her coming productions all require New York atmosphere.

Hale Hamilton, Metro star, has gone to New York for a visit to relatives.

Irene Rich, who has just recently finished "A Man in the Open," with Dustin Farnum, will now support William Farnum in his new picture for Fox.

Cecil B. DeMille is shortly to begin work on "The Admirable Crichton," from the Barrie play, with Elliott Dexter, Gloria Swanson and Tom Forman in the principal roles.

The cast for "Secret Service," Robert Warwick's new play, includes Shirley Mason, Wanda Hawley, Raymond Hatton, Theodore Roberts, Irving Cummings, Robert Kane, Edythe Chapman and Casson Ferguson.

Ethel Clayton intends to take a trip through the Orient upon the completion of her film contract with the Famous Players-Lasky Company.

Vola Vale is playing opposite William Russell in his coming picture now being produced at the American Studio.

Ralph D. Robinson has resigned as publicity writer at Metro's Hollywood studio and has gone East.

Philip H. White, formerly with the George Klein, Thos. H. Ince, Universal and Triangle companies, has been engaged as film editor for the Lewis S. Stone productions.

Ella Hall has been awarded judgment for $1,000, covering five weeks' salary, and her husband, Emory Johnson, $500 for the same period by Judge Avery in a suit with the Universal Film Company in which they had asked for seven and a half weeks' salary, aggregating $2,250.

Ben Wilson has returned to Universal, and will co-star with Neva Gerber in one-reel comedies under the direction of Roy Clements. "Billy's Hat," the first comedy of the new series, was written by Wilson.

William Lord Wright has again taken offices at the Brunton studios in order to be near the film companies who are making pictures for the United Picture Theatres, Inc.

In Mabel Normand's new Goldwyn picture, a small town farcical romance, being directed by Victor Schertzinger, Walter Hiers is leading man, and George Nichols, Fritzi Ridgeway, Alec B. Francis, Wm. Buckley and James Gordon are supporters.

President Richard A. Rowland, of Metro, is expected in California early in April to visit the new studio of his company.

Roy Stewart is playing one of the leading parts in the film version of Stewart Edward White's novel, "The Westerner."

Frank Griffin is directing Sunshine comedies for Fox, with Slim Summerville, Ethel Teare and Dave Morris.

Bessie Love, who has been keeping up her school work under private tutors since her entry into motion pictures three years ago, will be a member of the graduating class of 1919 in the Los Angeles High School.

Madeline Traverse has begun production on "The High Flame" at the Fox Studio, with William Conklin, Clyde Fillmore and Claire DuBrey in the cast. Harry Millarde is directing.

William Duncan and his company put in the past week making marine scenes at the Los Angeles harbor for the eleventh and twelfth episodes of "The Man of Might" serial.

Peggy Hyland is working in "Cowardice Court," a story by George Barr McCutcheon, under the direction of William C. Dowlan. Jack Livingston, Arthur Hoyt, Kathryn Adams, Burton Law and Harry Lonsdale play important parts.

Harry Ham, recently of the Royal Flying Corps, has been discharged from service, and is back at the Christie plant.

Temporary Demand for War Films Is Lessened

FILM exchange managers are complaining that there is no demand in San Francisco or vicinity for war films or productions with even a flavoring of war. Some who have a number of these pictures on their shelves, go further and declare that there is a boycott on the part of exhibitors against productions of this class, at the same time expressing the belief that the general public is not opposed to war films. Exhibitors advise that these charges are wild and that they are, as always, attempting to offer the class of entertainment most in demand, pointing out the fact that many war films have been shown here during the past three months.

That the market in this territory is not entirely closed to war films is indicated by the report of Jack Frazier, who recently returned from a trip through Nevada in the interests of the All Star Features Distributors. He found wonderful demand there for anything savoring of war and secured so many bookings on "The Kaiser's Finish" that another print of this production could be used to advantage by the local office, if it were available. Many bookings were also secured on the "Surrender of the German Fleet," while official Government films were also in demand.

Conditions in Nevada were found to be improving rapidly, particularly in the mining districts, where business has been quiet for a long time. One of the interesting discoveries made by Mr. Frazier on this trip was the finding of a town where there has not been a single case of influenza to date, with no quarantine, or any interference with the operation of the theatre. This fortunate place is Fallon, Nev.

RENTAL TAX FALLS ON THE EXHIBITOR

Will Continue to Pay Reel Excise Under New Law in Effect May 1 Unless Exchange Provides for Payment

A MISTAKEN idea prevails in the minds of many exhibitors that the rental tax, which becomes effective May 1 and which supersedes the present reel tax, will relieve them from the payment of money which they have, for the past year, been giving up willingly to the exchanges and producers under the revenue law.

This is by no means the case, however. Instead, the exhibitor will continue to pay the tax—for the ultimate consumer always does.

That section of the revenue law in which this tax appears is phrased in a manner which will prove somewhat vague to the average exhibitor. It provides that "on and after May 1, 1919, any person engaged in the business of leasing or licensing for exhibition positive motion picture films containing pictures ready for projection shall pay monthly an excise tax in respect to carrying on such business equal to 5 per centum of the total rentals earned from each such lease or license during the preceding month."

The Exhibitor Pays.

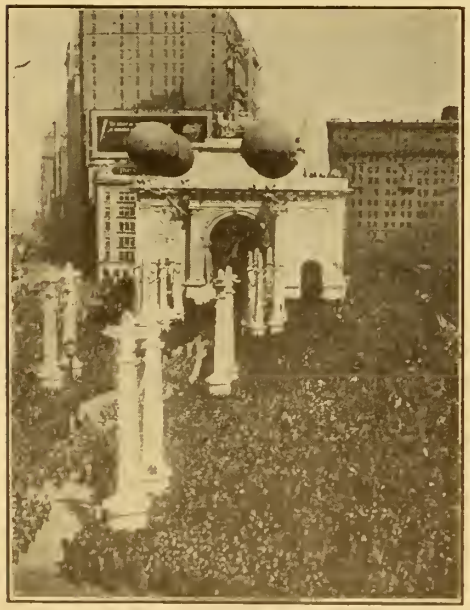
From the foregoing it would appear as though the exchange was to pay the tax, yet the following, taken from the same paragraph, makes it clear that the exhibitor is the "goat," for it provides that "if any such person (exchange) has, prior to December 6, 1918, made a bona fide contract with any person for the lease of licensing, after the tax imposed by this section takes effect, of such a film for exhibition for profit, and if such contract does not permit the adding of the whole of the tax imposed by this section to the amount to be paid under such contract, then the lessee or licensee (exhibitor) shall, in lieu of the lessor or licensor (exchange), pay so much of such tax as is not permitted to be added to the contract price."

In other words, if an exhibitor has a running contract for films, in which no provision is made for payment of the rental tax, this law makes it incumbent upon him to pay such tax anyhow.

While the law does not state specifically that the exhibitor must pay the tax under any contracts for films which he may make in the future, it is probable that the exchanges and producers will claim that the clause providing for payment by him under contracts previously made constitutes a precedent for such payment under future contracts.

The exhibitor should not delude himself that he is going to escape the tax. He is only shifting the burden from one arm to the other.

LINZ.



One of Many "Crowded Hours."

As shown by International News at the Victory Arch, Madison Square, on the day New York roared its welcome to the 27th Division.

Salt Lake Managers Want Revenue Collector Nearer

SALT LAKE theatre managers were much surprised to receive notice from the office of the United States internal revenue collector at Helena, that they would be penalized five per cent. for failure to remit their January, 1919, war tax within the thirty day limit. Since the returned certified checks were in their possession, it was realized that a mistake had been made and now they are seeking to find out the reason.

Apparently through the rush of business the payment had not been entered on the Government records at the time of inspection and so it appeared that the managers had failed to remit the tax. The managers are wondering if this situation will again occur and the incident has resulted in a renewed movement to return the revenue office for this district to Salt Lake City, from which it was taken several years ago.

A little agitation along this line was started when it was moved, but since that time it has grown vastly in importance, and in view of the situation arising out of the war tax collection, the theatre men are receiving the support of other business men in their efforts to bring the office back to Salt Lake.

Fred Linick and Ray Jacoby Lease the Ziegfeld Theatre

FRED LINICK and Ray Jacoby, operating under the name of Linick & Jacoby Enterprises, have just leased the Ziegfeld Theatre, Chicago, and will take possession immediately. The lease is for five years, totaling $100,000. Linick & Jacoby are, at the present time, operating seven outlying motion picture theatres.

At the Ziegfeld, they will present only first run exclusive feature pictures with an admission price of twenty-five and fifty cents. The lease was made from the Chicago Musical College.

The reviews printed in Moving Picture World are written from the productions.

Good "Screen" Features

Are shown by Gladys Brockwell in this scene from Fox's "Pitfalls of a Big City."

To Make Commercial Travelogue of Cuba

AN unusual enterprise is being undertaken by Arthur Liebes of New York, Latin-American trade expert in which the motion picture plays a modern part. Mr. Liebes left New York March 29 for Cuba upon a special trade investigation, carrying with him a technical director and two cameramen from the Eastern Motion Picture Company of New York, to take motion pictures of exclusive professional interest to American manufacturers and merchants. Mr. Liebes' trip is being made with the co-operation of the great Latin-American newspaper, El Mundo, of Havana, which has recognized the value of his idea.

The motion picture record of his visit will consist of action films of factories, stores, plantations, scenery, merchandise, raw products and manufactured goods, shipping and railroad facilities, and packing and sales methods.

Fred Schaefer of the Eastern Motion Picture Company announces that the crew accompanying Mr. Liebes consists of A. B. Heath, director, W. Howard Greene, cameraman and Otto H. Schaefer cameraman. A Pathe camera, a Bell & Howell camera, and a view camera will be used.

Semon Comedy at the Rialto.

Vitagraph's first Larry Semon Comedy, "Well, I'll Be ——!" gets its initial Broadway showing at the Rialto Theatre during the week of April 6. The comedy is a burlesque western thriller and Larry Semon plays the part of the timid sheriff of Beer Bottle Bend. Beer Bottle Bend is one of those places in which nobody is afraid of a sheriff and Larry's escapades in trying to assert his authority furnish two reels of uproarious comedy.

Christie on Way to New York.

Charles H. Christie has left Los Angeles for New York on a flying trip to the leading exchanges which have been handling Christie Comedies and which will now distribute the recently announced two reel Specials. He will be accompanied by Reginald Warde, foreign distributor of Christie Comedies, who has been in Los Angeles conferring with the Christies with regard to increased distribution in the world market.

Chicago News Letter

by Jas. S. McQuade

HANDLES CENSORSHIP WITHOUT GLOVES

Chicago Commission at Stormy Meeting on March 28 Hears Facts Ably Stated by N. A. M. P. I. Committe

THE longest as well as the stormiest session yet held by the Chicago Censorship Commission, took place Friday, March 28. This was due to participation in the proceedings by William A. Brady, president; Walter E. Irwin, chairman of the executive committee, and Paul H. Cromelin, a director of the National Association of the Motion Picture Industry.

These men had come on specially for the occasion and they certainly showed Chairman Hurley and other members of the commission that censorship of pictures was not so one-sided as they had imagined. The meeting lasted from 3 o'clock in the afternoon until 8 in the evening.

Censors Start from Wrong Angles.

Mr. Irwin was the principal speaker against censorship. He said in part: "When you seek to censor every foot of motion picture made, you are starting from the wrong angle. Don't put the onus of censorship on all pictures in order to get the occasional few bad ones.

"We believe the state has the power to punish any man who puts an indecent, immoral picture on the market. Punish him severely. Fine him enough to throw his business into bankruptcy. Send him to jail. We will help you with all the power and force at our command.

"This would be constructive action. Censorship, from out viewpoint, is destructive. We believe it leads to graft, corruption, politics, greed, hatred, revenge, religious and social hatred and 1,000 other evils.

"The motion picture should have the same liberty as the press has. Censorship is against the principles for which the people suffered during medieval days, against the principle for which the colonial fathers came over here and founded this country, against the principle for which our boys on the western front have died.

"A bad scene removed from a picture and displayed by itself is simply a bearing of false witness, a fraudulent evidence. No court will receive in evidence a sentence or a paragraph of an article that is, of course, modified by the article. No scene stands independently, they are put in for contrast, and to show both right and wrong.

N. A. M. P. I. Will Aid Prosecutions.

"My solution is thoroughly consistent with Americanism. Let this committee attend to its own city, see that its own laws are enforced. Then we won't be having our property taken away without due process of law; we won't be subjected to this censorship prior to publication, which has no legal justification. Let us have our day in court."

At this point Mr. Irwin was asked by an alderman present if he would rather have such a process, with its attendant expenses of court trial, than censorship, and Mr. Irwin shouted back:

"Yes, sir; that's American. I have no more right to be a censor than you have or the members upstairs. I do, however, favor a law prohibiting children under 16 from attending the theatres unless they have an adult with them."

Mr. Brady near the close of his address said: "Now help us. Co-operate with us. Would you like to try an experiment with us? Put the motion picture on its word for one year in Chicago, and I will come out here and aid you in the prosecution of any producer or theatre owner producing or displaying an unclean or improper picture.

"The industry proposes to use this power of the screen which has been so widely recognized the country over during these years of war itself. The producers propose to go into politics themselves."

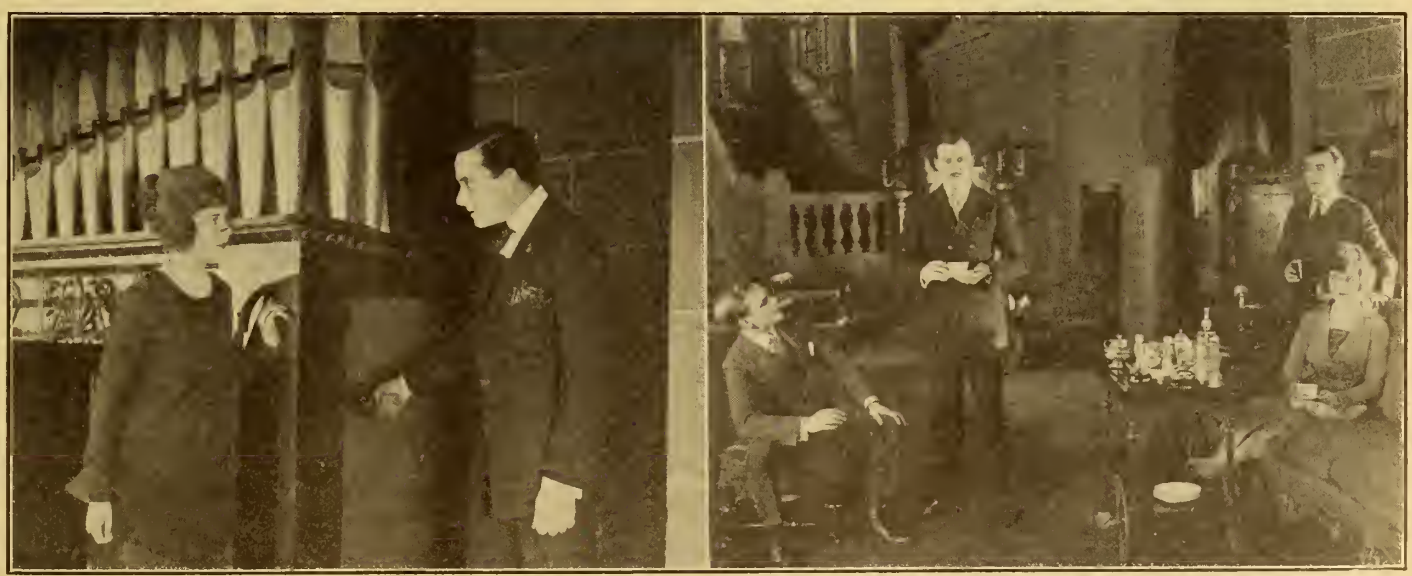
Has Refused Films Passed by Board.

"Sam Katz, one of the owners of the Riviera and Central Park theatres, which are noted for their well selected and finely presented picture programs, during the meeting made the following plea for exhibitors:

"The exhibitors are all in one class. My houses are no different from the others. I have refused to show many pictures passed by the Chicago Board because they wouldn't suit my patrons. Let the exhibitors be their own censors."

Doings of F. I. L. M. Association.

The F. I. L. M. Association of this city met Thursday, March 20, when committees on grievances, legislation, credits, efficiency and building were appointed. On Friday afternoon, March 21, a meeting of the board of directors was held in the office of Manager Fred C. Aiken, of Select, at which the rules



Herbert Rawlinson and Margaret Marsh Enter with Enthus iasm Their Many Thrilling Moments in "The Carter Case."

The Craig Kennedy serial, produced by Oliver Films, has strong principals in these two stars.

and regulations submitted by the various committees were duly ratified and adopted.

S. S. Hutchinson Returns from European Trip

SAMUEL S. HUTCHINSON, president of the American Film Company, Inc., returned to Chicago, March 24, after spending nearly three months abroad. He left America December 21, arrived in London December 30, and, excepting a single week spent in Paris, was busily engaged at his London offices. He sailed for home March 8, landing at Halifax March 17, and thence to New York by rail.

While abroad he inspected the "Flying A" laboratories in Croydon, London, and also closed contracts for the distribution of the American product in a bigger and better way than it has yet been handled. American pictures are familiarly known as "Flying A" productions in the British Isles and Mr. Hutchinson says he was delighted to find them in high favor wherever he went, and that he received many testimonials as to their worth as box office attractions.

In the British Isles "Flying A" pictures will henceforth be distributed by H. W. Thompson, of Leeds, one of England's foremost film distributors, and a man whose interests reach into every nook and corner of the country. As formerly, all the printing and developing will be handled at the "Flying A" laboratories in Croydon, but the films are placed on a royalty basis with Mr. Thompson for distribution to exhibitors. Mr. Thompson is held in high esteem by exhibitors, and was a prominent member of the English film committee which co-operated with the government all through the war.

Olsen & Co. Get Scandinavia.

Mr. Hutchinson also closed a contract with John Olsen & Co., of Copenhagen, Denmark, for the distribution of "Flying A" pictures in Scandinavia and Finland. This concern is known to its customers as one of the foremost distributors in the territory covered by it, and it stands equally high with the governments of the allied nations, who imposed many restrictions on certain film organizations which they deemed unworthy of trust. "Flying A" pictures have been shown for years in the Scandinavian countries, but Mr. Hutchinson believes that a larger volume of business will be done under the new arrangement.

S. S. Hutchinson.
Just returned from three months in Europe.

Several contracts were entered into with "Cinematograph Harry," of Paris, for the distribution of "Flying A" pictures in France, Switzerland, Holland, Belgium, Greece and Egypt. The countries just named are all included in one contract, while other distinctly separate contracts with the same firm provide for the handling of the American product in Spain, Portugal and Italy. Additional contracts with the same firm provide for the distribution of American's product in more distant countries.

"I was delighted to find 'Flying A' pictures popular with the exhibitors of Europe and to see them shown in some of the finest theatres on the Continent as well as in England," said Mr. Hutchinson. "For example, I discovered that the London Opera House, the famous theatre erected by Oscar Hammerstein some years ago, is now showing pictures and that among the prominent features advertised were Mary Miles Minter, William Russell and Margarita Fisher subjects, which were released in the United States several months ago, but are now being offered for the first time in Great Britain."

Pictures Are 85 Per Cent. U. S. Made.

On being asked about what percentage of European theatres are at present showing pictures made in the United States, Mr. Hutchinson replied: "I should say that fully 85 per cent. of all the films exhibited abroad are of American manufacture. I am proud to say that our own particular brand is ranked among the best by foreign exhibitors, and I was told frequently that 'Flying A' pictures are popular because the stories have a touch of real heart interest in them, and are interpreted by well balanced casts and photographed with unusual clearness.

"I was told in England and France that our brand name, 'Flying A,' is a household word. You would scarcely wonder at the popularity of pictures made in the United States after seeing the photography in some of the English and French films. These films seem as yet not to be nearly equal to even the mediocre stuff shown on this side."

Mr. Hutchinson informed me that practically all British theatres book on a three-day-run basis, there being two changes weekly. One feature is run on Monday to Wednesday and another Thursday to Saturday inclusive. Very few houses run Sunday shows at present, and all dramatic theatres are closed on Sunday throughout the entire British Isles. The patronage at both dramatic and picture theatres is exceptionally good. Long lines stand patiently in front of the box offices waiting their turn to enter, and the admission prices are considerably higher than in the United States.

Death Comes to London Manager.

Mr. Hutchinson informed me that women are still employed in most of the transportation systems, acting as conductors and collectors on trams, trolleys, subways and busses, and even as porters in the railway stations. He stated that his own offices in London had been managed for several months past by Mrs. W. C. Scott, wife of the manager, who was called to the colors and who was recently furloughed from army service only to be immediately confined to his bed by tuberculosis. Since Mr. Hutchinson sailed from Liverpool he received a cable saying that Mr. Scott had passed away. Mrs. Scott is now the manager of American's London offices.

Hobart Hutchinson On Pershing's Staff.

The week spent in Paris by Mr. Hutchinson was gladdened by the presence of his son, Hobart, who is connected with headquarters regiment and attached to the staff of General Pershing. Hobart has had several thrilling experiences. In one of these he escaped death by a hairsbreadth. He was running his car alone at sixty miles an hour when a six-inch shell exploded just behind the car, blowing the tonneau completely off the body and smashing the windshield to bits, yet he was untouched except by shell shock.

Hobart was the first American driver to enter Metz after the signing of the armistice. He found it extremely difficult to transport his officer passengers, as the Germans had minded the road and blown great holes in it. Some of these were seventy-five feet deep. Mr. Hutchinson is now busy forming new plans for the advancement of American's productions, concerning which announcements will be made later.

Harry Carey Has Reunion With Mother and Brother

HARRY CAREY, who recently visited the city and talked to many thousands of Chicago picture fans, just before leaving had one of the most pleasant surprise experiences of his life. This was the unexpected meeting of the Universal star with his mother and brother, who came on from New York to greet him after a separation of nine years .

Mrs. Carey is the widow of the late Judge Harry P. Carey of New York, in his day one of the leaders of Tammany Hall. The gladness and affection shown at the meeting of mother and son at the

Harry Carey and His Mother.
Reunited in Chicago during Carey's "personal appearance."

reunion are admirably reflected in the accompanying illustration, which was made possible by the foresight of Captain Harry E. Rice, publicity director of Universal's Chicago office, who had a camera man on hand to snap the happy event.

While in Chicago Mr. Carey was a star attraction, being honored by receptions and banquets, and by numerous articles in the city dailies. The role played by him while here must have impressed him as being in strong contrast with those assumed by him as the hero of many of Universal's western thrillers.

"Captured by Cannibals" Going Big at Randolph

"CAPTURED BY CANNIBALS" is having a record run at the Randolph Theatre, at 50 cents a throw. The best people in the city are included among the patrons. The Randolph management is to be complimented on the attractiveness of the lobby display, as very few, if any, people pass on the busy street without investigating the reason for such crowds. The display includes a fine showing of the weapons used by the South Sea islanders, their abbreviated costumes and an interesting list of curios.

Large photographs of the savages in groups and singly, both male and female, are also profusely distributed throughout the lobby space and above the entrance. The numerous friends of Aaron J. Jones are congratulating him on the success of this venture and compliment him on the showman's acumen and vision which enabled him to see the possibilities of the Robertson-Cole pictures.

Palm Theatre, Rockford, Showing to Fine Business

CHARLES LAMB, one of the twelve commissioners on the board of Illinois Exhibitors' Alliance, is taking an active part in the proceedings of that organization. He comes all the way from Rockford to attend the meetings and to book his weekly programs during the same visit. Mr. Lamb owns the Palm Theatre in Rockford, which seats 1,200 people. The Palm was built six years ago and is conveniently situated for patrons from all parts of the city.

First-run Paramount features are used and an orchestra of five pieces and a Kimball organ, play the accompaniment, under the leadership of Kittie Flynn. Mr. Lamb has been in the show business all his life and was a member of the original Murray and Mack Company, and of other well known traveling show organizations. He reported good business at the Palm, which is patronized by the best people in Rockford.

Chicago Gets News from Santa Barbara Studios

THE American Film Co., Inc., announces that Johnnie Meighan has rejoined the studio forces at Santa Barbara, after wearing the gob's blue for over a year. Mr. Meighan is now assistant to Emmett J. Flynn, director of Mary Miles Minter.

Stephen Fox, of American's scenario force at Santa Barbara, is back on his old job after serving in the U. S. army for a long period. While with the boys in khaki, he was given editorial charge of his camp's newspaper. He has just finished an adaptation of Jackson Gregory's novel, "Six Feet Four," in which William Russell will star. Mr. Gregory has planned to visit Santa Barbara during the filming of his strong western story by the William Russell Productions.

Charles Pacini of Kenosha Buys Majestic of Harvard

CHARLES PACINI, a prominent exhibitor of Kenosha, Wis., made a brief stay in the city last week. He stated that the plans of his new house are well under way, one set being furnished by a Milwaukee architect and another by a well known architect in Detroit. Mr. Pacini is certain that the theatre will be completed this year. He reported good business in Kenosha.

Mr. Pacini has just purchased the Majestic in Harvard, Ill., which seats 500 people. Harvard is a town of 4,500 population and the surrounding communities have a population of 10,000 people to draw from. A Bartola organ furnishes the music at the Harvard and Universal and Jewel pictures, and other makes are used. Admissions are 5 and 15 cents, including the war tax. Business is very fair.

J. T. Flanagan Joins Universal Forces.

J. T. Flanagan, for some time past traveling special representative for the Exhibitors Herald, throughout the country, recently resigned that position to accept the appointment of salesman for Universal special features, in Chicago. Mr. Flanagan's territory includes the North side and the "Loop" district.

P. A. Powers Stops Over in Chicago.

P. A. Powers, vice president and treasurer of Universal, stopped for a few hours in the city, March 25, on his way from Universal City to New York. Mr. Powers was accompanied by his recently adopted daughter and her maid. The adopted little fairy is only four years of age.

ROBERTSON-COLE AND JURY'S AFFILIATE

Each Concern Will Now Circulate the Other's Pictures, Thus Increasing Their Distribution

ROBERTSON-COLE COMPANY'S importance as a factor in motion picture affairs throughout the world, is emphasized by an announcement this week in a cable from London, that a contract has just been effected whereby Jury's Imperial Pictures, Ltd., will distribute in the United Kingdom all the film controlled by Robertson-Cole with the exception of the pictures starring Sessue Hayakawa, J. Warren Kerrigan and Martin Johnson's Cannibals of the South Seas and other individual productions which had been previously disposed of.

The cabled news further states that a number of pretentious specials produced in this country are to be purchased by Robertson-Cole for distribution through Jury's in the British Isles, while Jury's will secure the foremost European cinema attractions for release in the United States by Robertson-Cole. By this arrangement, Robertson-Cole becomes the accredited American representatives of Jury's.

This engagement affiliates two most substantial film organizations in the United States and Great Britain.

Three Super Features Per Year Will Be Made.

In this indenture are included three super-features to be produced each year by Louis Mercanton, the noted French director, the United Kingdom rights of which Jury's control, and Robertson-Cole control the American rights. During the next twelve months Mercanton will stage an elaborate picture in Egypt, a second in France and a third in Italy.

It is one of Sir William's earnest desires to improve the quality of the positive prints. With this end in view, he is now having constructed in London the largest film laboratory in the United Kingdom with a capacity of two million feet per week. In addition to furnishing Jury's photoplays for distribution, Robertson-Cole will also supply the entire equipment for this plant, providing exclusively the Bell & Howell cinemachinery, to which they control all export rights.

Jury's Covers the British Isles.

The distributing organization of Jury's Ltd. has headquarters in all the important centres of the British Isles, and possesses unlimited exploitation possibilities.

The stars whom Jury's obtain under the arrangements with Robertson-Cole have all established their popularity with British Film fans. H. B. Warner, whose father was one of the foremost actors on the English stage, will undoubtedly prove a real favorite on the British screen. Others on the list are Billie Rhodes, Alma Rubens, William Desmond, Bessie Barriscale, and Henry B. Walthall, and productions already successfully launched in this country, such as "What Every Woman Wants" and "The Turn in the Road."

Dan Heenan Is Now a Papa.

Dan Heenan, salesman for the First National Exhibitors' Circuit Exchange in Philadelphia, is receiving congratulations from all quarters. The occasion for all this goodwill from his friends lies in the fact that Dan is now the proud father of a bouncing baby boy. His brother, William, who is the "Big man behind the gun" for the First National in the Quaker City, has presented the new baby with a silver loving cup which seems to tell us that the youngster will bear the name of William.

Drews Entertain Governor.

Mr. and Mrs. Sidney Drew, co-stars in Paramount-Drew comedies, recently entertained Governor and Mrs. Samuel R. McKelvie, of Nebraska, at a dinner party in the Fontenelle Hotel in Omaha, where the comedians played an engagement in "Keep Her Smiling" at Boyd's Theatre. The Governor and his wife are enthusiastic about the Drews and their comedies produced by the V. B. K. Film Corporation.

CANADIAN CENSOR UP FOR A GRILLING

Claimed in Legislature That He Fails to Suit as Licensor or Film Viewer—Too Many Yankee Films

A SENSATION was given to British Columbia moving picture circles as a result of charges in the Provincial Legislature at Victoria, against Walter Hepburn of Vancouver, chief censor of moving pictures for the Province. It was charged that Mr. Hepburn had shown preference and discrimination in granting operators' licenses to apprentices, that he had taken an objectionable stand toward returned soldiers and that his censoring of pictures was crude.

Wanted Censor's Salary Cut to $40.

A motion was offered in the Provincial House by Major R. J. Burde that the salary of Mr. Hepburn be cut from $2,040 a year to $40 a year and the house debated for more than an hour on the subject. The result has been that the Attorney-General has appointed Captain A. D. MacDonald, a Vancouver lawyer, to make an official investigation into the charges.

Complaint against Mr. Hepburn was first made by the Great War Veterans' Association of Vancouver, and it seems that action was taken after Mr. Hepburn, as a member of the Board of Examiners, had granted a license to an apprentice other than a returned soldier. The allegation is made that the Vancouver Operators' Union had an arrangement with the Soldiers' Civil Re-Establishment Board whereby the union would receive none but discharged soldiers as apprentices.

Too Many American War Pictures.

Major Burde went into the matter of the nature of pictures shown in Canada while speaking to the House and declared that there were altogether too many American war pictures. He declared that he knew from personal contact with American officers in France that it was the people of the United States who had remained at home during the war who had started the "We won the war" stuff and the American soldiers in France, he believed, would be among the last to want to see this doctrine spread throughout Canada by means of the pictures.

Another member, M. A. Macdonald, declared that the situation was largely a result of the lack of initiative on the part of the Canadians themselves.

Doubts Present Censor's Ability.

J. S. Cowper, a member of the legislature, deprecated the present censorship arrangement and severely criticized the present censor. He declared that he could not see how Mr. Hepburn, a former contractor, could be expected to have the grasp of things which would enable him to mould the ideas and morals of the people. Some of the censoring had been ridiculous, he declared. Splendid pictures like "Intolerance" had been "censored to death," many beautiful and educational parts having been cut.

Ticket Seller Becomes Scenarioist.

Until recently Adele Buffington sold tickets at the window of the California Theatre in Los Angeles. Then she sold a story to Thomas H. Ince for $300. A little later Mr. Ince gave her a position on his scenario staff and she gives promise of being heard from as one of the popular scenarioists of the day.

The scenario department of the Ince studios have been enlarged by the addition of several new members lately, owing to the fact that the producer will double his activities during the coming year.

Leah Baird Initiates the New Hodkinson Special

IN the projection rooms of the W. W. Hodkinson Corporation Wednesday the executives obtained their first full view of the pretentious Leah Baird-Augustus Thomas special "As a Man Thinks."

The completion of days and nights of toil by Director George Irving and of similar co-operative efforts by Leah Baird, has resulted in Harry Raver presenting to the theatre public a pretentious and a "big" picture. Her perfect poise and clever emotional work was supplemented by that of the picked cast.

Immediately after the screening Miss Baird was surrounded by members of both organizations and received the spontaneous congratulations of the entire gathering.

The new policies of W. W. Hodkinson demanded a super picture that would convince and demonstrate to the exhibiting world his organization's radical departure from program features to "exclusive specials" produced for the exclusive theatres of America. Miss Baird was chosen star to initiate the new Hodkinson superplays.

Gives Style Show with Live Models.

Saxe's Alhambra, Milwaukee, introduced as a special attraction with Dorothy Dalton in "Hard Boiled," week ending March 29, a Spring style show as an especial appeal to women patrons. Living models were used to display the new dress creations, the idea being "hooked up" with local merchants. This is an idea successfully projected with vaudeville bills and, according to Henriette Luscher, the Alhambra's publicity representative, proved attractive.

"Leaving" Pleasant Memories.
Is the task of this leafy view of Alice Joyce in her new Vitagraph, "The Cambric Mask."

Ohio Exhibitors Combat Much Adverse Legislation

THE latest piece of legislation introduced in the Ohio Assembly is an amendment to the building code whereby all theatre buildings to be erected must have steel roofs. It was also reported that there was a plan on foot by opponents of Sunday opening to get a bill prohibiting Sunday movies jammed through the Legislature during the last few days of the session.

This winter has seen more proposed legislation affecting the motion picture industry in Ohio than ever before during a single session of the Assembly.

Other proposed laws are the one to give all municipalities the right to vote local option whether or not they want Sunday movies, and one to put a censorship fee on posters and slides. Another bill increases the salaries of the state film censors.

The Exchange Men's Association of the Cleveland Chamber of Commerce is maintaining a representative in Columbus, the state capital, who is reporting on film activities.

Kelly Leaves Red Cross Picture Bureau.

John Tyrone Kelly, who has been in charge of the production department of the American Red Cross Bureau of Pictures, since last August, announced his resignation this week to head a propaganda film producing company which will have offices at 1493 Broadway, New York.

Concerning his new venture Mr. Kelly stated that the first production of the new company will be a five reel feature under the name "Was It Worth While?" The picture is being produced privately in several sections of the United States where Bolshevism has shown its head. Through the feature runs a story which Government investigators have pronounced as typical of much of the unusual propaganda Russian agents have furthered in America.

First National Expands in Philadelphia.

The old headquarters of the First National Exhibitors' Circuit in Philadelphia proved to be entirely too small to handle the increasing business of that concern, and William Heenan, the Quaker City representative, with his force, is now located in more comfortable and spacious quarters at 1339 Vine street. The new offices are equipped in a way that insures comfort for exhibitors who have business to contract and the office of Mr. Heenan is located where they can have easy access to it.

Censor Bill Passes House Committee.

The censor bill before the Missouri Legislature has passed the house committee. Little action, if any, is being taken by the exchanges, but the exhibitors have been sending in protests to their representatives at Jefferson City.

KANE IMPRESSED BY WIDE PROSPERITY

Back from Six Weeks' Trip in South and Middle West Select's General Manager Sees Good Times Coming

ARTHUR S. KANE, general manager of Select Pictures Corporation, has returned from a six weeks' trip through the South and Middle West. He was impressed by the signs of prosperity.

In Kansas City, Frank L. Newman is putting the finishing touches on his new two thousand seat house, the Newman. In Omaha, the Goldberg Brothers, owners of the Sun Theatre, are building a large new picture house alongside of the Rialto, and have projected another across the street. Everywhere Mr. Kane found exhibitors basking in the sunshine of a wonderful season's prosperity. Kicks have disappeared; plans for future aggrandizement have replaced them.

In New Orleans Mr. Kane exchanged views with E. V. Richards, Jr., manager of the Saenger Amusement Company, and J. Eugene Pearce, owner of the Trianon and Tudor theatres. In Houston, he was met by Manager Claude C. Ezell and with him visited Manager MacFarland, of Hulsey's Queen Theatre, William Gerringer of the Isis, and Miss Elizabeth Johnson of the Liberty.

Shore Dinner in Galveston.

In Galveston Mr. Kane and his party were entertained by Manager S. T. McDonald, of the Queen Theatre with an old-fashioned Texas shore dinner. A night trip to San Antonio put Mr. Kane in touch with that highly successful theatre owner, William J. Lytle, owner of the Princess, Empire, and other theatres. In Dallas he made a brief stop and exchanged greetings with Manager Ray Stinnett, of the Jefferson Theatre, and in Kansas City he was entertained by Frank L. Newman, of the Royal and the Regent theatres. Among those whom Mr. Kane met in the city were Sam Harding, of the Liberty Theatre, on Main street; Jack Savage, of the Isis, one of the main theatres in the residence district; William Flynn, of Richards & Flynn, of the 12th Street Theatre; Adolph Eisner, of the Doric, one of the important downtown theatres, and A. F. Baker, of Baker & Grubel, operating a chain of first-run theatres.

Big Reduction in St. Louis.

In St. Louis Mr. Kane was met by Manager J. C. Ragland. Here he was tendered a luncheon at the Elks' Club by the St. Louis Film Board of Trade. Among those present were: George Weeks, E. W. Dustin, Harry Strickland, J. C. Ragland, F. A. Keller, Cecil Mayberry, S. J. Baker, William Seivers, J. Desberger, George McKean, Barney Fegan, Robert Werth, Floyd Lewis, C. Werner, S. Werner, Harry Thayer, Harry Hynes, Jack O'Neill, Horace Talbot, D. C. Boswell, Jack Weill, H. C. Alewe and J. P. Weinbronner.

Exhibitors who visited him in St. Louis were Joe Mogler, president of the Exhibitors' Association; Henry and William Scherrer, of the Mikado Theatre, and Harry Koplar, of Koplar's chain of theatres in St. Louis. Calls were made on William Seivers at the new Grand Central and also on Charles and Todd Cella, of Cella & Tate, who operate the Columbia Theatre, Orpheum, Grand Opera House, American Theatre, and the Rialto, which last named was built from the old Princess Theatre on Grand and Olive streets.

From St. Louis Mr. Kane went to Indianapolis, where he was met by Manager Harry H. Hicks, and calls were paid to Charles M. Olson, of the Alhambra Theatre, and Robert Lieber, the principal owner of the splendid Circle Theatre. In this city A. C. Zaring, of the Garrick, and the North Star theatres had assembled in his office a score of leading exhibitors to greet Mr. Kane.

Organize Cameo Pictures to Star Miss Cassinelli

ADOLPHE OSSO, who recently promoted the organization of the Albert Capellani Productions, Inc., has negotiated the organization of a second producing company to make pictures featuring Dolores Cassinelli.

Miss Cassinelli will be at the head of

Dolores Cassinelli.

the new company which will operate under the name of the Cameo Pictures Corporation.

Mr. Capellani will direct Miss Cassinelli and supervise the productions and although the Cameo Pictures Corporation and the Albert Capellani Productions, Inc., will operate independently of each other, he will serve both companies.

Arrangements have already been completed and contracts entered into between the Cameo Pictures Corporation and the Pathe Exchange Inc. for the release and distribution of the pictures. Just how many and at what intervals these Cameo productions will be released has not yet been definitely decided.

Miss Cassinelli's company will commence work immediately at the Capellani Studio in Fort Lee.

The Cameo corporation has established offices in the Brokaw Building, with Adolphe Osso in charge of the business affairs of the company.

World Man Gives Newburg Once Over and Is Pleased

THE other day a ride of sixty miles brought us to Newburg, N. Y., to renew old and make new acquaintances. Our objective was our old friend and World subscriber, Fred W. Taylor, who manages the Academy, seating about 1,500, showing a combination of pictures and vaudeville. The first three days of the week he gives a feature of five reels a serial episode and five acts of vaudeville. The balance of the week a five reel feature and five vaudeville numbers. Admission fifteen and twenty-five cents. He employs an orchestra, gives full value for double the price and packs them in every night.

L. F. Hanmore runs the Broadway, 200 balcony and 600 orchestra seats. We found Mr. Hanmore a live businessman, giving his personal attention to the management of his house and possessed of a comprehensive knowledge of the industry. We were pleased to hear him say that business is very good and especially to have him show us a clipping from Moving Picture World mentioning that during the showing of "The Common Cause" he had been obliged to turn hundreds away from his theatre adding: "I am a regular reader of the old reliable."

In the same neighborhood, on Broadway, we stepped into the Royal, managed by W. F. Foote. He was not in at the time, but we gave the house the "once over." It contains 700 seats and adjoins the Opera House, which is used for burlesque shows. Both these theatres (as well as the Star) are owned by George Cohen, of Poughkeepsie. We were told by the cashier of the Royal that we would find Mr. Foote at the Star, where we found him exercising his managerial functions.

The Star seats 900 and looks very much like a converted rink. It is very comfortable inside and presents a very finely projected picture, so much so, that we asked the make of machine used and we were told by Mr. Foote they used the Simplex. On leaving we thanked Manager Foote for his courtesy in showing us through the house and he very graciously told us the Moving Picture World was a weekly visitor and he appreciated the personal visit of its representative.

SPEDON.

May Not Move Censor Office.

Manager McAleer, of the Pittsburgh Universal exchange, was among those present at the conference of picture men and Governor Sproul, of Pennsylvania, at Harrisburg, Wednesday, March 19. He says the State Executive made a most favorable impression upon the members of the committee and listened to their arguments in a most earnest manner. The particular matter which was discussed was the removal of the censor office from Philadelphia to Harrisburg, the great majority of the committee being against the proposition. It is entirely likely that the change will not be made.

OMAHA FILM BOARD IS NOW PERMANENT

After Successful Censorship Fight Body Organizes for Continuous Activity—Elects Officers for Year

THE Omaha Film Board of Trade, which organized to fight state censorship, and which was successful, recently perfected a permanent organization. The rules and by-laws of the Minneapolis board were adopted, and the board is now considering affiliation with the Omaha Chamber of Commerce. At its next meeting the commissioner of the Omaha chamber will address the board, explaining how such affiliation would be of benefit.

The film men present at the organization meeting were: Managers Myers, of Fox; Holah, of First National; Taylor, of Select; Akers, of Famous Players-Lasky; Getzler, of Vitagraph; Skirboll, of Metro; Bailey, of General; Wintroub, of Fontenelle; Reed, of World; Graham, of Pathe; Blakeman, of Triangle; Goldstone, of Sterling, and Messrs. Peave and Thiel, of the Famous Players-Lasky branch.

Manager Graham, of Pathe, was elected president of the permanent organization; Taylor, of Select, vice-president; Myers, of Fox, secretary, and Skirboll, of Metro, treasurer. Blakeman, Peave, Goldstone, Bailey and Holah were elected to the board of directors. All the elections were spirited and closely contested.

Managers, Taylor, Blakeman and Myers were appointed on a committee to select an attorney for the board.

Manager Akers, of Pathe, the retiring president, and Exhibitor H. M. Thomas, of the Rialto, Omaha, were extended a unanimous vote of thanks for splendid work in leading the fight on state censorship. It was announced that all exhibitors throughout the state of Nebraska will be furnished a list of state representatives who voted for or against the bill.

A committee from the board is seeking permanent quarters for the organization, and another is studying the transportation question, which has long bothered Omaha.

All's Quiet on Mississippi with Minneapolis Film Men

THE MARCH 15 issue of the World printed an article saying that the Minneapolis Film Board of Trade was up in arms over an order from the express companies to the effect that in the future no shipments of film would be delivered in Minneapolis unless the charges were prepaid.

A letter from A. H. Fisher, chairman of the board's transportation committee, advises that everything is as quiet and as peaceful among exhibitors and express men as it was along the historic Potomac. The showmen believe the ruling to be a satisfactory one inasmuch as it will save a great amount of trouble and bookkeeping. The express service is better at the present than it has been for a long time.

F. I. L. M. Club Aiding Loan Committee.

The various exchange members of the F. I. L. M. Club of New York are arranging plans for the distribution of films for the Victory Loan. It is proposed that each exchange will handle a certain territory for distribution and booking and certain stars will be allotted to the various exchanges, so that each territory will have a full quota of all stars participating in the Victory Loan campaign. As soon as the Treasury Department advises when the release dates will be, notice will be sent to all exhibitors.

Curtis Parts with $900.

George W. Curtis, proprietor of the Doric, Kansas City, was robbed of $900 a few evenings ago, but is still smiling. For what are a few odd dollars when "Mickey" is to the fore? Mr. Curtis had gone home in a taxi and been landed at his own door. As the taxi drove away two men slipped up to him as he was about to apply his latchkey and relieved him of his roll. They evidently had been keeping watch on the Doric, and also knew that Mr. Curtis was in the habit of carrying the box receipts home with him after the last performance.

Pearl White at Actors Fund Benefit.

Pearl White, Pathe's serial star, is to be one of the chief attractions at the big field day to be held for the Actors' Fund at the Polo Grounds, New York, on Sunday, April 13. She will temporarily stop work on the Robert W. Chambers serial, "In Secret," to prepare for the event.

"Anything under the sun for the Actors' Fund," Miss White said enthusiastically. "That cause deserves the best efforts of everyone in the profession, and I am more than glad to have an opportunity to do anything I can for so worthy a cause."

Tom Geraghty Expected in New York.

Tom Geraghty, scenarist for Famous Players-Lasky, is coming East. He may be in New York when this is printed, as he left Los Angeles in time to arrive on Main Street by now. He seeks "atmosphere" for new scripts and will also revisit his old haunts; the places where he and Charles Kenmore Ulrich were well and favorably known when they worked on the New York Herald in other days. Mr. Geraghty will be interviewed by the leading trade papers, and it is possible that he will write an entirely original photoplay with New York night life as its basis.

New Pathe Manager at Newark.

A. S. Abeles has been appointed manager of the Newark branch of Pathe Exchange, Inc. He joined Pathe in January, 1914, as a traveling salesman for the New York exchange, then in West 23d street. He went thence to St. Louis as branch manager, which position he held for seven months, when he was selected as manager of the New York exchange. Here he served from 1915 to 1918, when he was appointed district manager of the central western division.

BESTOW SIGNAL HONORS ON EXHIBITOR

Tennessee Governor Officially Recognizes Action of Tony Sudekum in Providing Shows for Prisoners

A NOTABLE honor has just been bestowed upon Tony Sudekum, president of the Crescent Amusement Company, operating theatres showing First National Exhibitors' Circuit attractions in Nashville, Tenn., by the Legislature and Governor of the State.

The sixty-first general assembly of Tennessee adopted, in both houses of the Legislature, a set of resolutions in formal acknowledgment and appreciation for Mr. Sudekum's contributions, during the last five years, of free moving picture entertainment to the prisoners in the state penitentiary and to the inmates of Central Hospital, a state institution for mental defectives. The shows provided at regular intervals by Mr. Sudekum, and for which he paid all expenses, have been the principal diversion of the insane patients and the state prisoners. Officials in charge of the two institutions incorporated, in their respective reports to the Legislature, strong commendations for what the exhibitor had done to aid them, in the absence of any specific legislative appropriations for entertainment purposes.

After these reports had been read to both houses, it was moved that the State of Tennessee officially recognize Mr. Sudekum's action. The Governor subscribed to the acknowledgment both as the chief executive and as an individual.

The set of resolutions received by Mr. Sudekum followed closely another gift bestowed upon him as chairman of the Four Minute Men Speakers' Bureau of Nashville. This was a large silver loving cup commemorating his excellent work as the chairman.

Goldburg Leaves for Coast

JESSE J. GOLDBURG, general manager of the Frohman Amusement Corporation, left recently for Chicago, expecting to close for Illinois and Ohio rights on this company's productions and to return to New York in a few days. However, on reaching Chicago, he received a telegram from William L. Sherrill, president of the company, to join him in Los Angeles.

Mr. Goldburg immediately left for the Pacific Coast via Minneapolis, Seattle and San Francisco, and expects to return in about four weeks. He will bring with him the first print of "South of the Santa Fe" and "The She Wolf," the first two of the two-reel western productions starring Texas Guinan, and he also expects to bring back a print of the first Mack Swain comedy, which he anticipates will be finished by that time. These pictures will be given a private trade showing on Mr. Goldburg's return.

Maritime Showman in New York.

S. W. Dimock, of Campbellton, N. B., is in New York arranging for a concert company to tour the Maritime Provinces this summer. Mr. Dimock is owner of three moving picture theatres which he has leased to F. G. Spencer, of St. John, and is turning his attention to travelling shows.

BUTTE GETS IN LINE WITH NORTHWEST

Exhibitors and Exchange Managers Form 100 Per Cent. Branch of Film Board of Trade

A CONVENTION was held in Butte, Montana, Friday, March 21, film salesmen, branch managers of the various exchanges and exhibitors being in attendance. The object of the conference was the formation of a Montana branch of the Northwest Film Board of Trade, which has headquarters at Seattle.

Manager Ralph Ruffner of the Rialto theatre of Butte introduced Toastmaster Harry Arthur, western district representative of the United Picture Theatres of America, who made a brief address, at the conclusion of which he introduced Harry Sigmond, general counsel for the Board of Trade at Seattle. Mr. Sigmond explained the objects of the organization and the benefits which both exhibitors and producers would derive from membership in the board of trade.

Tentative plans were laid for organization after short talks were heard from several of the exhibitors present. The conference followed a luncheon at the Thornton hotel, covers being laid for thirty-eight.

Among those present were K. D. Burk, branch manager for Fox; R. A. Allen, branch manager of General Film; J. S. Stout, Metro; R. A. Nelson, Mutual; George Colliday, Vitagraph; J. E. Bourke, branch manager of Universal.

The meeting resulted in 100 per cent. associated memberships in the Northwest Film Board of Trade, and the heartiest co-operation with the board was promised by exhibitors of Butte and Montana.

Martin Johnson Visits His Parents.

It may not be known to the world at large that Martin Johnson, who sprang into fame with his "Cannibals of the South Seas," is a Kansas man and when he came through Kansas City on his way to San Francisco to embark on another South Sea expedition he stopped over for a week to run down and see his parents in the southeastern part of Kansas. He stayed only an hour in this center of moving activity on his arrival and no one saw him except Earl McAvoy, the manager for the Mutual in Kansas City. Then he went down into Kansas and spent a week, or nearly so, with his old father and mother.

Mr. Johnson returned to Kansas City from his brief sojourn in the Sunflower state March 29 and said to the representative of the Moving Picture World that he intended returning to the United States two years later with a better picture of natives in the South Seas than those were he gave us in the Cannibals.

Produce Gun-Making Films for Archives of the Navy

MOTION PICTURES are still playing a big part in the war as conducted by the United States Government and among the film archives of the Navy Department will be about 30 reels of pictures recently taken by the Bureau of Ordnance under the direction of Rear Admiral Ralph Earle to depict methods employed by various gun and gun-mount plants all over the country in the fulfilment of their war contracts.

A motion picture party under the command of Lieutenant Walter A. Darling and consisting of Marine Gunner Frank A. Dorner, directing, and William B. Laub cameraman, returned to Washington on March 14 with about 30,000 feet of negative film after an eight weeks' trip which took them as far west as Moline, Ill.

Using two Simplex arc lamps and a Bell & Howell camera outfit the party, often working under the most trying conditions in poorly lighted forge and machine shops, secured splendid results and pictures that are going to be of inestimable value to the Government. Upon completion one set of prints will probably go to the United States Naval Academy at Annapolis, Md., for the instruction of midshipmen in ordnance work and other prints may possibly be released to the public though there is much that is confidential.

The forging, machining and assembly of big naval guns and gun-mounts has probably for the first time in history been faithfully recorded by the motion picture camera for future generations to study and possibly profit thereby to a vast extent in the event of another national emergency.

'Twas Ever Thus, Was't Not? Careers Were Blighted Like This Since ——
Oh, well, you'd better see Fay Tincher in Christie's "Sally's Blighted Career," and see the blighters blighting.

Emerson-Loos Go on Tour to Study Picture Conditions

SO far as is known this is the first time in the history of the motion picture industry that a director and a scenario writer are making a transcontinental tour of the States, investigating conditions, relative to their future productions. During their tour they will also give a series of talks and lectures in twenty of the largest cities on the value of the future motion pictures. The couple who have taken this course to get to the bottom of affairs and feel the film-public's pulse are John Emerson and Anita Loos, who have been making satirical comedies for Famous Players-Lasky Corporation.

Mr. Emerson and Miss Loos left New York this past week on their way to the West Coast. They will stop in Buffalo, Cleveland, Detroit, Chicago, Kansas City, Denver, Salt Lake City, Seattle, Los Angeles, San Francisco, Dallas, New Orleans, Atlanta, Washington, Baltimore, Philadelphia and Boston, together with other cities en route. Their tour will comprise about five or six weeks, with a stay at the West Coast studios of the Famous Players-Lasky Corporation of about one week, where they will make their preparations for another comedy which is to be produced in the West by this couple during the early summer months.

"Common Clay" Pleases the President.

"Common Clay," with Fannie Ward, according to a radiogram received at Pathe Exchange home office, scored a hit on the program arranged for President Wilson on his return journey to France. The issue of the Pathe News shown during the trip composed a comprehensive record of the President's activities in England, France and Italy, the selections being made from the most important occasions.

Captain Rose of the George Washington, conveyed the news in the following message:

"Pathe News and 'Common Clay' greatly appreciated by President and party and by returning troops. Please try and include Pathe Review for the next trip."

Fox Purchases Popular Novel.

Another well-known book has been added to the list bought by William Fox for conversion into screen plays. The newest purchase is "My Little Sister," one of the season's best sellers. It will be a starring vehicle for Evelyn Nesbit. Kenean Buel will direct.

The novel was written by Elizabeth Robins, a prominent English authoress, and more than a million copies already have been sold on both sides of the Altantic.

COURT DECIDES IN EXHIBITOR'S FAVOR

William P. Murphy of Bath, New York, May Get Back Theatre as Result of Decision on Lease

AN important decision has been handed down by Justice S. Nelson Sawyer, of the Supreme Court of New York State, which affects the lease of the Park Theatre at Bath, a matter that has been in litigation for nearly two years.

Some two years ago, William P. Murphy, owner and operator of the theatre and the National Hotel, both situated on East Steuben street, in the heart of the city, had a dispute over assessments levied against his property by the city. When the taxes were not paid the city officials held a tax sale and leased the property to Matthew E. Shannon for five years for the amount of the unpaid and accrued taxes.

Shannon proceeded to operate the theatre as well as the hotel. People who held liens on the property then secured an injunction restraining him from enjoying the benefits of what was claimed to be still Murphy's property. A receiver was appointed to administer the property. Murphy then began another court action to have Shannon's tax lease set aside, alleging irregularities and that the entire proceeding was illegal.

Justice Sawyer in his decision holds that the assessors erred in not specifically describing and bounding the property in question, the description being too vague to permit the city to conduct a sale from the description thereof. Mr. Shannon will probably carry the case to the Appellate Division, but if the point taken by Justice Sawyer is sustained the property will automatically be returned to the original owner, Mr. Murphy.

Hodupp Again With Pathe.

V. H. Hodupp is again connected with Pathe Exchange, Inc. He entered the organization in May, 1914, as a salesman for the Pathe News in Jersey City. Later he was appointed salesman out of the Syracuse office, and, after several months' service in this capacity, he was appointed branch manager of the Syracuse office. In 1915 Mr. Hodupp was appointed branch manager of the Chicago exchange, and after more than a year, was called into the home office and appointed as special representative. His new duties will call upon him to visit the various exchanges to inspect the poster and shipping departments. He will also install the sales control and see that it is being kept up to date. He will also install the perpetual inventory on posters.

Kinograms Rushes Prints of Victory Parade.

The rapidity with which current events are recorded on the screen and shown to audiences far removed from the scenes of activity indicates the wonderful possibilities of the motion picture. It might be that it is no idle prophecy that some day the busy man will drop into a motion picture theatre and spend fifteen or twenty minutes before getting to his office in order that he may have the world news in concise and striking form without having to wade through a hundred or more columns of a newspaper. This is a future promise of how time conservation may be brought about to the man who even now finds that twenty four hours is too short for a day.

Kinograms pictured the Victory parade of the Twenty-Seventh Division which was staged on Fifth avenue, New York, on March 25. It began at 10 o'clock and was concluded at 2. At 5 o'clock the same day, prints from the Kinogram laboratory were being rushed out to all parts of the Union showing in full the greatest home coming reception ever accorded victorious troops.

Prints were delivered to the Palace, Rivoli and Rialto at 3.25 P. M. on the day of the parade.

Rosenfeld a "Best Seller."

Charles H. Rosenfeld, better known among his friends and the exhibitors of Brooklyn as "Rosey," has been "knocking 'em dead," to use that vernacular. Rosenfeld has been holding high mark on the sales force of the New York Exchange of Exhibitors Mutual for the period of time he has been connected with that company. He has a great following of friends among the Brooklyn exhibitors and has the confidence of all who know him.

Charles H. Rosenfeld.
High gun with Exhibitors Mutual.

Exhibitors Mutual has been offering some handsome rewards for the highest amount of sales in its organization, and Rosenfeld has his eye on these.

Violet Mersereau Claims the Honors.

Violet Mersereau, a Universal star, has been returned winner in the annual motion picture star's popularity contest conducted by the Minneapolis Journal. Over 75,000 votes were received by Carlton W. Miles, photoplay and dramatic editor, who was in charge of the contest, and Miss Mersereau was victorious by a margin of several thousand votes.

Grace Cunard, Dorothy Phillips and Priscilla Dean were among the first six in the contest. Last year Grace Cunard won the contest, and the year previous Marguerite Clark and Pearl White ran a close race for the honors which were captured by the Paramount star.

Says Soldiers at the Front Wanted to See Scenic Films

WILLIAM L. SHERRY, of the Sherry Service, 729 Seventh avenue, New York, has received a letter from Martin Coleman, a foreman of pictorial amusements in the Montdidier section, attached to the French army since 1916, who was mustered out of the French auxiliary service after being gassed early last year, in which the writer describes queer psychological effects he observed in men who sought entertainment between bursts of shell-fire. Mr. Coleman was formerly an employe of the Parex Film Corporation, of which Mr. Sherry is president.

"The first thing the poilus wanted when they came out of the trenches staggering and hardly able to stand, was sleep," writes Mr. Coleman, "but as soon as they had got rid of the deadly fatigue they were crazy for something that would take their minds off the horrors they had been through, and were so soon again to encounter.

"We had a motion picture house a little way back of the lines. It was in a dugout and it held about fifty men at a time. Those ragged dirty fellows caked with mud and covered with vermin, did not want to look at the pictures that well-intentioned folks thought they would be interested in, but were eagerly enthusiastic over scenes of city streets of Paris, London, New York. You see they had got in a state of mind where none of them believed they would ever see a city street again, and a city street with well dressed crowds walking about. Love plots didn't seem to interest them much, but a comedy —I mean regular slapstick stuff—started them shouting with glee."

Majestic, Detroit, Splits the Week.

The change in management at the Detroit Majestic has brought about a change in policy—first runs, splitting twice-a-week. Detroit has six first-run houses playing full week stands and the Majestic looks for an advantage under the split week. Charles G. Branham, who resigned the managing directorship last week, has gone to Atlanta where he assumes an important position with the S. A. Lynch interest in the South. George E. Guise, who was the Majestic's publicity man, is now managing director, the press work being in charge of G. Phillip Gersdorf, lately appointed.

Bacon's Son in Hart's New Artcraft.

Lloyd Bacon, son of Frank Bacon, the character actor of the "legitimate" stage, is cast for the "sympathetic" role in William S. Hart's Artcraft picture, "Square Deal Sanderson," now in course of production.

There is only one woman in the cast and she is Ann Little. Miss Little has her first opportunity of playing opposite William S. Hart.

HODKINSON SECURES FOURTH BIG LINE

Not Ready Yet to Make Definite Announcement, but Says Contracts Have Been Signed for New Product

IN view of the recent announcements that the W. W. Hodkinson Corporation has been able to put into operation its long prepared for policy of handling above-average pictures only, and that the Hodkinson organization has inaugurated this policy with the Zane Grey Pictures, Inc., and the Augustus Thomas-Harry Raver "Four Star" productions, as two of the four big new lines to be handled from now on, Mr. Hodkinson makes the following statement.

"For some months now," said Mr. Hodkinson, "we have been laying the foundation for something big, and laying that foundation slowly and soundly. During the past fifteen months we have upon occasion been forced to take on product with which we were not entirely satisfied, but we have done it in the knowledge that it was but a stopgap and that the product we were soon going to be able to offer the exhibitor would make up for any indifferent product that we might have been forced to carry.

Has Four Big Lines Now.

"Today we have four lines of product which will run second to none in the United States. Two of these lines will, in my opinion, establish themselves as the best, the biggest, the most worth while pictures of the year 1919. The other two will certainly fall within the scope of our policy, based flatly upon an above-average standard and above-average means to us that the picture must be distinctly in the better-picture class, well written, well produced, well directed and well acted. Mediocre or indifferent stuff is not above-average.

"What we have done is just this: By developing a selective machinery, very much like the exhibitor's own, but upon a far larger scale, we have been able to select and eliminate. That we have really eliminated is shown by the fact that out of all our past year's product we have kept but one line—the one line that has distinctly measured up to the better-picture-standard. This line is J. Warren Kerrigan, under the presentation of Jesse D. Hampton.

Will Announce Fourth Line Soon.

"Of our brand new product the Augustus Thomas-Harry Raver Four Star pictures, directed by George Irving and featuring Leah Baird, are decidedly of the above-average class. The first of these pictures, a splendid screen presentation of Augustus Thomas' famous play, 'As a Man Thinks,' is a strong production.

"Then we have Zane Grey—the Zane Grey Pictures, Inc., which is the author's own company. I can't say too much for this series and what it promises. The first picture, a remarkable production of Zane Grey's nationally popular novel, 'Desert Gold,' is being produced on a scale which has been equaled in cost and care not more than half a dozen times in the history of motion pictures.

"And these three lines are but three of the four we are going to handle. The fourth is so big, so wide in scope, that the time for its announcement is not quite ripe. The productions involved, however, are well under way as far as the initial plans are concerned, and the contracts are signed."

Hodkinson Representative Promoted.

E. C. Fielder, Hodkinson representative, has again taken on more territory. Originally in charge of the Cleveland territory, he was recently transferred to the Chicago office to handle both districts. Now he will cover Indianapolis as well. D. W. Phillips, formerly General Film branch manager, will assist Mr. Fielder in Cleveland, and E. S. Rowley, a Chicago film man of long experience, will assist in Chicago. An assistant for Indianapolis will be appointed soon. Hodkinson service is distributed through Pathe Exchange, Inc.

We Rise to Ask, "What Can a Poor Man Do?"
Mary Miles Minter is pondering Alan Forrest's apology in American's "The Intrusion of Isabel."

Metro Studios Install New System of Lighting Control

UNIQUE in studio equipment is the new system of lighting control which Maxwell Karger, director general, has caused to be installed at the Metro studios in Hollywood.

Under the new system of lighting, the control of all the great banks of arcs used on his set will be right at the individual director's finger-tips. The bulky portable switchboards, requiring the services of from three to six electricians on each set have been discarded. In their place is a little box that may be in the palm of the hand. This compact device gives complete control over the slightest graduation of light.

The device, which is known as the Cutler-Hammer Remote Control System, will not only do away with the heavy switchboards that are scattered over the studio floor, but will result in the abolishment of the miles of electrical cable.

Silver Statuette for Keenan.

Admiring western friends of Frank Keenan who are in the mining industry have presented him with a statuette of solid silver, from a design by Haydon Jones, the illustrator, of the figure of a bareheaded girl in ranch riding costume, with quirt in hand and her head thrown back and her hair blowing in the wind. It is called "The Silver Girl" after Edward Peple's Broadway stage production, in a screen adaptation of which Mr. Keenan will be seen the week beginning April 8. The photodrama is released as a Pathe extra selected, star photoplay.

Lichtman Starts on Tour of Exchanges.

Al Lichtman, general manager of the Famous Players-Lasky Corporation's distribution department, left New York Thursday afternoon, March 27, for a tour of exchanges. Mr. Lichtman's first stops will be Buffalo, Chicago and Detroit.

Increased business at the Paramount-Artcraft exchanges during the past month makes it necessary for Mr. Lichtman to visit various exchanges to give his supervision in the matter of handling the activities which will involve the addition to a number of branch offices of space and forces.

Charles Pathe Coming to America.

Charles Pathe, head of Pathe Exchange, Inc., is expected to arrive in America about April 15. Already the service he has rendered to the French Government has earned him the distinction of the Legion of Honor, and now that the war is over he is turning his attention to the vast problem of peace and the large opportunities which are promised with the great resumption. Mr. Pathe's last visit to America was about two years ago.

CO-OPERATIVE EXCHANGE SELLS STOCK

At April Meeting of Ontario M. P. E. P. A. Prospectus and List of Stockholders Reach Members Attending

THE printed prospectus, list of shareholders already secured, formal applications for stock and a printed appeal by President J..C. Brady for the support and co-operation of every exhibitor in Canada for the new Canadian Exhibitors' Exchange, Limited, Toronto, were placed in the hands of the exhibitors who attended the regular April meeting of the Motion Picture Exhibitors' Protective Association of Ontario at 143 Yonge street, Toronto, on Tuesday, April 1. The printed prospectus, which was signed by James Crang, proprietor of the Oakwood Theatre, Toronto, as the treasurer of the new company, gave various details of the new co-operative exchange and the articles of incorporation under the Companies' Act of Canada are also reproduced.

Pay for Stock by Installments.

Arrangements are made to have exhibitors to pay for twenty-five per cent. of the stock which they take when application is made and the remainder is to be paid in three equal instalments bimonthly. The company is capitalized at $100,000, divided into 1,000 shares of $100 each, all common stock. It is announced that the preliminary expenses of the company will not exceed $750. No commission is being paid for promoting the company and the manager will be engaged by the board of permanent directors after the latter are elected by the shareholders

Eighty-one Canadian exhibitors have promised in writing to support the new exchange and, according to the list of shareholders, eighty exhibitors of Ontario, Quebec and Manitoba have already taken stock.

Called Step in Self-Protection.

In the printed appeal issued by President J. C. Brady, the statement is made that the exchange company has been organized by the exhibitors for self-protection and he also refers to the danger of a monopolistic tendency.

Several score exhibitors from Toronto and outside points attended the general meeting to discuss developments.

Exhibitors Find It Hard to Keep Fixtures Fixed

THE exhibitor has troubles of his own. Not all of them begin and end at the box office. In some of the large manufacturing cities where there is a mixed population we are told by the managers of three or four of the large and modernly equipped theatres that some of their most exasperating problems were brought to their attention in the furnishings of the retiring rooms, providing all the comforts of home for their patrons. They find it impossible to keep anything in them that is detachable and not too large to carry away.

For instance, towels, soap dishes, combs and brushes and even paper toweling mysteriously disappear. Anything in the shape of metal is removed that could only have been displaced with the aid of a screw-driver or jimmy. Articles of clothing, collars, neck-ties, etc., are very often found in the washrooms, giving one the impression that the visitors had made a complete change in the place.

New Portland Theatre Changes Hands.

Control of the New Portland Theatre of Portland, Me., has just passed into the hands of three Portland men, Melvin D. Chatto, DeForrest H. Perkins and Herbert W. Hutchinson. These men have acquired equal shares of the stock of the Green Amusement Company of Massachusetts, the corporate management of the local playhouse. Mr. Hutchinson, who has been the manager, will continue in that capacity. He assumed the management of the house two and a half years ago, succeeding James W. Greeley. The new owners will in the near future make needed repairs and improvements, including extensive redecorating and innovations that will add to the comfort of patrons.

Renco to State Right "The Birth of a Race"

THE Renco Film Company of Chicago, announces that the spectacular photoplay, "The Birth of a Race" will be distributed on the state right market. This production was first presented at the Blackstone Theatre in Chicago and the engagement in that city ran into three months, followed by engagements in a few cities at large legitimate theatres.

This picture is described as a great drama and was several months in the making. The scenes were taken in Florida, New York and New Jersey under the direction of John W. Noble and represents the work of a corps of high class directors and scenario writers, competent actors and efficient photographers.

The music for "The Birth of a Race" was composed by Joseph Carl Breil, who has also composed the scores for some of the greatest film productions. The photography is by Herbert O. Carlton and art titles by Ferdinand Pinney Earle. Important characterizations in the production are contributed by Jane Grey, Anna Lehr, Anita Cortez, George LeGuerre, Phillip Van Loan, Charles Graham, Ben Hendricks, Alice Gale, Doris Doscher, Dick Lee, Edwin Boring, David Wall and Belle Seacombe.

Peace is Theme of Story.

The theme is the story of peace, democracy and brotherhood. It traces the history of world advancement from the Garden of Eden to the dawn of peace, and shows in its progress through the ages, scenes of peace, diplomacy and happiness. It deals with freedom and the better understanding between different races and nationalities which have poured into this country and the amalgamation that has resulted in a new race—the American Race; with its vision of freedom, liberty, equality and fraternity. It is claimed to be one of the most graphic histories of the world ever presented, and the producers assert that perhaps no photoplay has been prepared with more earnest care, more historical research, more truth and more eager effort for dramatic effect than "The Birth of a Race." While it pictures the great events of history, it is not a war picture.

It is reported that before the picture was properly assembled, the Pennsylvania rights were sold to a Pittsburgh syndicate for an unusually large figure and after the Chicago showing resold at a large advance; and as soon as state rights were available that Michigan, Iowa and half of Ohio were sold for very large sums. Several other big deals are pending, and offers have been received for practically every state.

"Holy Smoke," Said Warner.

Eltinge F. Warner and Zane Grey inspecting a smoke bush on one of the locations for one of the forthcoming Zane Grey pictures.

Simplex to Offer New Device.

From one of the executives of the Precision Machine Company comes the news, that on top of the many additions and features which have been evolved on the Simplex machine, is one that will make a direct appeal to the projectionist on account of its principle.

No further information was forthcoming concerning this feature other than that photographic and art work was being prepared for use in the customary position on the inside back covers of the various trade papers, where a striking advertisement of this new feature will soon appear.

Mix Writes Waltz in Memory of Horse.

In memory of his favorite horse, Old Blue, which died recently, Tom Mix has written the "Old Blue Waltz," which is being published by a New York music publishing house.

The composition found its inspiration in the wonderful companionship that for nineteen years existed between the Fox screen star and his horse.

Vanderveer Joins Outing-Chester.

The Outing-Chester Pictures which are produced by C. L. Chester in co-operation with Outing Magazine have again secured the services of one of the best cameramen the company has ever had—Williard Vanderveer, now of the United States Army but soon to be released for civilian duty. Sergeant Vanderveer was in the photographic division of the expeditionary forces.

IOWA ASSEMBLY WANTS BLUE LAW KEPT

House of Representatives Refuses to Pass Bill for Leaving Sunday Pictures to Local Option Decision

THE Iowa House of Representatives has refused to pass the new bill repealing the blue laws which have been in effect in Iowa for some years. The Senate passed, some weeks ago, the bill which made the matter of Sunday theatres optional in cities above five thousand and required a special election as to a Sunday policy in cities under that size. It is thought the matter may be referred to a joint committee of the House and Senate for a final decision. If it goes back to the governor for action the bill will have support, as Governor Harding has always been liberally inclined toward Sunday amusements.

Theatre managers expect to go right ahead with Sunday theatres, and others who have been waiting for the matter to be thrashed out by the present session will open up regardless, it is said. The present law calls for a minimum fine for Sunday opening of $5, plus costs, when any town wants to enforce the law, and the majority of house owners figure that the $9 fine, which is usually the gross amount, is a good investment for the privilege of the seventh day's takings.

The present House in this state is made up of the most narrow-minded set of backwoods, cheap politicians ever assembled here. It was not considered worth while to lobby with them to any great extent because many of them do not speak good English and would not have known anything about the matter under consideration, since it is a departure from a discussion of corn or cattle.

Independent Sales Plans for Serials and Comedies

FRANK G. HALL, president of the Independent Sales Corporation, which through the Film Clearing House, Inc., will release the Rothapfel Unit Program, announces that within the year the Independent Sales will have released not less than forty-eight productions.

In addition to tnese features, Mr. Hall announces that arrangements are under way for two serials and a series of twelve comedies. "And this is only a forerunner of what the organizations which I represent are planning," continued Mr. Hall. "We are firmly launched on the independent market and we have shown that we merit the confidence of the exhibitors. During the time that the Independent Sales and the Film Clearing House which handles the physical distribution of all Independent releases, have been in existence, not one cancellation has been made by an exhibitor on any feature so far released."

Maryland League Working on Plans for Annual Ball

THE several committees which have been appointed by the Exhibitors' League of Maryland to make arrangements for the holding of the fourth annual ball, are all busy and decided to hold the affair on Friday night, April 25, and the scene of the event will be the Lyric, on Mt. Royal avenue, Baltimore.

The following stars are scheduled to be present at the affair, Norma Talmadge, Carlyle Blackwell, June Elvidge, Eugene O'Brien, Taylor Holmes, Leah Baird, Jane and Katherine Lee, Louise Huff, Gertrude Selby and Madge Evans.

At a meeting recently held by the League, a resolution which was introduced by Thomas D. Goldberg, was passed in which it was resolved that no slide of a political nature should be used on the screens of the members of the League. This resolution was made primarily, it is understood, because it is thought that the screen should be kept free of politics and was caused by several candidates asking the managers of various houses to run slides for them. Secretary Charles B. Byer, of the League, got in touch with all the members, notifying them of the action.

JACK COHN STARTS IN AS A PRODUCER

With Universal Since Its Beginning He Was Known as "Master Film Surgeon" and an All-Around Man

JACK COHN, well-known editor of the Universal Weeklies and Screen Magazine, and a member of the Universal Film Company since its inception, has resigned to produce on his own account. Mr. Cohn has opened offices in the Strand Theatre Building, and has already begun work on a picture, the details of which will be announced later.

Mr. Cohn is one of the best known men in the business, and ranks high in the industry. He has been with Mr. Laemmle longer than any of his associates. Ten years ago he joined Carl Laemmle, and put out the first Imp release—a one-reeler, called "Hiawatha." He was with the Universal in the days when many of the present brightest stars were sheltered under that company's wings. When Mary Pickford was playing small parts; Tom Ince working as an extra, and King Baggot, George Loane Tucker and Herbert Brenon were beginners in the screen field Jack Cohn was already one of the mainstays of the Universal.

He is well versed in every branch of the business, and is considered one of the best film editors. He is known as the "master surgeon," and he has doctored more than one sick and ailing production to box-office recovery.

Jack Cohn has been editor of the Animated Weekly, Current Events and Screen Magazine for the past five years. Besides making a success of the weeklies he has produced many successful and timely features for the Universal, notable among which was "Crashing Through to Berlin."

Cohn leaves that company with the best wishes of all his co-workers. His friends in the industry are legion, and all wish him success in his new undertaking.

Miami Valley Elects Seifert as President

NEW officers have been chosen by the Miami Valley Exhibitors' League at Dayton, O. At a meeting held recently John Seifert, manager of the Ideal Theatre, was elected president of the organization, which will, in the near future, have among its members exhibitors from all the small towns surrounding Dayton. Ollie Schaefer, manager of the Grand Theatre, is vice-president, and A. F. Kinzeler still holds his position as secretary and treasurer.

The executive committee is composed of Mark Gates, managing director of the Dayton Theatre; Val Rayburg, manager of the Lyceum Theatre; Al Kinzeler, of the Elite and Wyoming theatres, and Julius Leopold, of the Mecca and Midget theatres.

The league now has quite a substantial sum in the treasury, and is stronger now than ever before.

Dallas Theatres Admits Soldiers Free.

The door of every picture theatre in Dallas was opened to the members of the 133d Field Artillery when the Dallas regiment returned from overseas Saturday, March 29.

Big signs in front of the theatres announced that all of the Dallas soldiers would be admitted free of charge. Hundreds of them spent their leisure time on their big home-coming day taking in the movies at their old familiar theatres.

Harry Ham Back with Christie.

Harry Ham, who has frequently appeared in Christie Comedies and who was recently discharged from the Royal Flying Corps, is back again, under the direction of Al E. Christie, in a comedy now being produced, which also includes Dorothy De Vore, Roscoe Karns, Harry Edwards and other Christie players. Bobby Vernon and Patricia Palmer are now working under William Beaudine's direction.

Von Stroheim Becomes Director.

Eric von Stroheim, who has undoubtedly become the supreme villain of the cinema because of his acting the part of the Hun in "Hearts of the World," "The Heart of Humanity," and other productions recently released, has turned director. Von Stroheim has written a story bearing the tentative title of "The Pinnacle," and is directing the production at Universal City and also will play a part of the drama.

Dorothy Phillips to Continue with "U."

Carl Laemmle, president of the Universal Film Company, has announced that Dorothy Phillips will continue as a Universal star for two years more. Miss Phillips last week signed a contract with Universal that will terminate in February 1921. Miss Phillips is now at work on a new production written and directed by her husband, Allen Holubar.

MINNEAPOLIS FILM BOARD IS HONORED

Recognizing Good Work Done N. A. M. P. I. Comes with an Offer of Financial Aid in Its Further Undertakings

THE National Association of the Motion Picture Industry has been so strongly impressed with the satisfactory progress made by the Minneapolis Film Board of Trade in legislative matters in Minnesota and North and South Dakota that it has come to the front unsolicited and helped to finance the undertakings of the progressive organization of the Northwest.

This announcement was made by Charles Stombaugh, manager of the Minneapolis Pathe exchange and a leading member of the newly organized board, who at the same time branded as "scurrilous lies" certain reports which have been circulated in Northwest film circles.

"Such substantial recognition as that just received from the National Association for the honest efforts which have been made in this territory should put to rout any and all of the unfair rumors reflecting on the integrity of the Minneapolis Film Board of Trade," he said. "It is the strongest kind of vindication, coming as it does unasked and unexpected. It is encouraging and means that we will fight with renewed vigor for the best interests of the game in this territory.

Board Stands for Square Deal.

"The Minneapolis Film Board of Trade, despite the loud wails of a few crooked exhibitors, has accomplished a great deal of good by eliminating the undesirable exhibitors, by not being compelled to change bookings on such short notice as to cause other exhibitors to suffer and by giving better service generally.

"Now that the exhibitor knows that there's a Film Board of Trade, he doesn't worry about 'getting hooked' on any contract. The organization will not stand for anything but a square deal on the part of member exchanges.

"The Minneapolis Film Board of Trade never has or never will try to control prices, contrary to unfounded reports. Certain exhibitors or parties who had previously resorted to all kinds of crookedness in business dealings have spread reports detrimental to the Board of Trade. One of the board's biggest and proudest accomplishments, however, has been the work of getting rid of the bullheaded exhibitor who blocks the progress of the game at every turn. And the honest exhibitor—the exhibitor who likes a square deal—has been quick to appreciate and applaud what has been done in his own interest and the interest of the industry generally."

An Arresting Picture
Is "Help! Help! Police!" the Fox frolic, with George Walsh.

League to Enforce Peace to See the Macauley Film

THE Macauley feature, "Whom the Gods Would Destroy," recently secured by the First National and announced for release April 15, is to be shown privately, April 10, to the executive board of the organization known as the League to Enforce Peace, of which William Howard Taft, Hamilton Holt, Dr. Van Dyke, Herbert Houston and other noted sponsors of the League of Nations, are the heads.

A special print was rushed through the Rothacker laboratories and delegates of the league are coming to New York from all parts of the country.

The showing was arranged at the request of the New York manager of the organization, Dr. Short, who appreciates the formidability of the film as a support winner for Woodrow Wilson's ideal and it is with the intention of coupling the picture and the league's work, that the manifestation is to occur.

It has been decided by the Macauley Company not to exploit the film in daily papers, which for political reasons are opposed to the Wilson policy. "Whom The Gods Would Destroy" is in no way a propaganda film; it is a romance of modern times, with the league idea as a subtle background.

An unusual line of printing and special accessories are already in course of construction by the First National and in co-operation with Harry Reichenbach, of Macauley's, a national campaign is being organized.

Kansas City Fights Censor Legislation.

Kansas City picture men are doing their bit to restrain legislation on the censor bill. Solon Toothaker was sent down to Jefferson City while the bill was being considered in the committee and again on the day it was presented. No lobbying has been done, in the commonly accepted use of the word, but Missouri has been active in letting her legislators know how she feels upon the subject. Circulars have been distributed in Kansas City calling on exhibitors and picture patrons to write to their representatives in the State Legislature and request them to vote against the bill.

The Doo-Lee Film Co., Inc., of Syracuse, N. Y., has bought the rights on Billy West comedies, for the State of New York, north of Albany.

Evelyn Greeley
Starring in World films.

Evelyn Greeley Now Shines as Star in Her Own Right

WORLD PICTURES makes the announcement that work has started at their studio at Fort Lee on a feature picture which bears the working title of "Relations." In this announcement is included the statement that the star selected for "Relations" is Evelyn Greeley. With this picture Miss Greeley makes her debut as a star player standing alone, without being coupled or co-starred.

Miss Greeley has attained the coveted position desired by every young actress through sheer hard work, close application to her task, the employment of good common sense in working with directors instead of fighting them and the absolute absence of "pose" and wilfulness, ofttimes termed "temperament."

Her connection with World Pictures began with "The Price of Pride," under the direction of William A. Brady, when she was merely one of the ensemble. For quite some time she appeared in one feature after another, still maintaining her inconspicuosity, but making good. Her work meeting with an appreciation she was then given a line in the billing, and meanwhile the directors who worked with her said: "Watch that girl."

She then became a regular featured player with Carlyle Blackwell, and in course of time became his co-star, and as such won favor from exhibitors and reviewers in "By Hook or Crook," "The Golden Wall," "The Beloved Blackmailer," "Courage for Two," "Hitting the Trail" and numerous others.

Her first starring vehicle, "Relations," was written by Joseph F. Poland. It was put in scenario form, and continuity was written by Clara S. Beranger. Oscar Apfel has been brought back from California to supervise the picturization of the story and direction of Miss Greeley and her supporting company.

Holt to Alternate With Jaccard.

George Holt, formerly a Western character actor at Universal City and more recently a director at the American studios at Santa Barbara, Cal., has been engaged by Universal to alternate with Jacques Jaccard in directing Eddie Polo's short reel Western dramas.

EXCHANGES LET THE EXHIBITOR WORRY

Distributors Take Chances on Delivery and Showmen Too Often Have to Tell Patrons Film Failed to Come

THE responsibility of an exchange to an exhibitor does not end with the signing of a contract," says Joseph P. Morgan, general manager of the Crandall string of theatres. "It must see to it that the latter gets the film he books and in ample time to properly put it on. Too often of late the managers have apparently taken the view that selling the picture to the exhibitor lets them out of everything else.

"The exchange manager should cooperate with the exhibitor until he at least gets the show he books. Every once in a while something happens through the failure of the exchange to properly follow up a booking, and only an exhibitor knows what an awful grill it is to be compelled to stand outside in front of the ticket booth and tell several thousand people why it is you are not showing the films advertised in the papers and on the boards.

"We try to avoid just such a condition as this. We play two prints, one at the Knickerbocker and one at the Metropolitan, both, of course, first run. We usually call up the exchange early in the week before show date to find out if the feature is in Washington. If it has not arrived, we keep right after the exchange until we get it into the theatre.

Exhibitor Has to Worry.

"Quite often we are told 'never mind, don't worry, we will get the film to you on time,' and invariably we do have to worry, because the speaker tried to cover too much territory. A specific case occurred recently when we were to be given a film playing Saturday in Richmond, Va., for a Sunday showing in the Knickerbocker. We received the usual assurances, but not satisfied, we called up the Richmond exhibitor on the long distance and asked him to send it in by special messenger at our expense. He arrived about ten minutes before the opening of the afternoon show. There had been a wreck on the road and if the film had been left to come to us by parcel post or express we would never have received it.

"Last week," continued Mr. Morgan, "we spent $1,500 advertising a feature and the picture did not get here until almost the last minute. This does not give the orchestra leader time enough to go over his music, and he has to depend upon his ability during the first afternoon show to make music and play match. Very often we hear the complaint from the exchange that a picture is not put over properly. They do not realize that they are largely to blame because of their failure to cooperate. They take too much for granted. I tell you, it makes an exhibitor hesitate when considering heavy advertising for any one production. He may not get his show on time and past experience has made him thoughtful."

Pedro de Cordoba.
New leading man for Norma Talmadge in her next Select, "The New Moon," a Russian picture.

Simplex Factory Working Nights to Fill Orders

THE sight of blazing windows illuminating the two upper floors of the factory at 317 East Thirty-fourth street, New York, has its answer in the report received from Simplex officials to the effect that during the past two weeks it has been necessary to work the factory force at night in order to catch up with the orders which have recently piled up, and at the same time take care of the regular orders that are being daily received from the various Simplex distributors.

A recent order for forty-eight machines for foreign shipment which require special packing and attention added to the bustling situation. E. M. Porter, general manager of the Precision Machine Company, reports that extensive and elaborate plans are being made for an increase of production which the present large sales made imperative.

Myrtis Morgan Returns from France.

Myrtis Morgan, who created the part of Miss Lydia in "The Duplicity of Hargreaves," the O. Henry story adapted for the screen by Vitagraph, returned on the Aquitania from France, where she has been for the past four months, serving as an ambulance driver for the Red Cross.

Miss Morgan, who is an expert automobile driver, offered her services to the Red Cross, immediately after the completion of her work for the Fourth Liberty Loan Campaign last October. She was immediately accepted for overseas service, and sailed October 12.

More Press Men for Universal.

Tarkington Baker, general manager for Universal, has announced the appointment of Philip W. Alexander as publicity manager of the Universal exchange at San Francisco. The addition of Mr. Alexander to the Universal publicity forces brings the number of staff men up to twenty-three.

E. A. Crane.
Wins promotion to Manhattan.

Crane New Sales Head for Hodkinson in New York City

E. A. CRANE, formerly a Hodkinson representative in Washington, D. C., has been promoted by the W. W. Hodkinson Corporation to the New York office, where he will be in charge of Hodkinson sales throughout the Greater New York territory. He will be located at the New York exchange of Pathe Exchange, Inc., through which channels Hodkinson service is distributed.

Mr. Crane joined the Hodkinson organization last September and during his seven months in the capitol city accomplished some splendid results, in recognition of which came his promotion. It was Mr. Crane who arranged for and put over with great success the official presentation to the War Department of Ashley Miller's patriotic series, "Made in America," at Crandall's Knickerbocker Theatre, as well as the private showing to the National Press Club.

While Mr. Crane is a salesman of broad experience, having held executive positions in advertising, publicity and selling—principally selling—this is his first experience in the film industry. One of the first things he noticed in entering the business was the method used in selling film.

Mr. Crane is optimistic as to the future of film selling. He is delighted with the new lines of product being taken over by the Hodkinson organization and believes that the stories of Augustus Thomas and Zane Grey, as well as other product to be announced later, will be in great demand, every indication pointing to deep interest on the part of the exhibitors.

Fleming Back With Fairbanks.

Victor Fleming, lieutenant in the Signal Corps, who had charge of photographing President Wilson's first trip to Europe on the George Washington, arrived in Los Angeles yesterday, having been honorably discharged from the U. S. Army. Before entering the military service, Fleming was head photographer for Douglas Fairbanks and has already resumed his old position in that capacity.

BUSINESS EXPANDS IN THE NORTHWEST

Bookings Are Heavier and Picture Men Now Feel Very Optimistic Regarding the Future

CONSTRUCTION of new theatres, expansion of business generally, heavier bookings and a pronounced spirit of optimism, are spring activities which indicate substantial growth and increased prosperity for the moving picture industry in the northwest.

Frank L. Koppelberger, proprietor of four moving picture theatres in LaCrosse, Wis., the Strand, Casino, Majestic and LaCrosse, is about to break ground for a new cinema theatre in that city, which will seat 1,500 people all on one floor. The growth in the popularity of moving pictures, and the evident fact that LaCrosse needed another theatre to accommodate the demand, prompted Mr. Koppelberger to build. The new theatre will be modern in every respect and one of the best in LaCrosse.

Thomas E. Vallancey, owner of the Rialto Theatre at Dickinson, N. Dak., and the Isis at Glendive, Mont., has announced that he will begin the construction of a new moving picture house at Glendive in April.

The new Montana theatre will cost approximately $100,000. It will be a two story building and will have a seating capacity of 700. The incorporators are Mr. Vallancey, T. F. Hagen and E. A. Schabel.

McCarthy Brothers Making Headway.

Two brothers are rapidly coming to the front as leading exhibitors in the Northwest territory and have some ambitious plans for the exploitation of moving pictures in 1919.

They are Charles and John McCarthy, who own and control the chain of six theatres in Grand Forks and Fargo, N. Dak.; Aberdeen and Watertown, S. Dak. Before September 1, a seventh theatre will be added to their string, which includes the Orpheum at Grand Forks, recently completed to replace the Grand destroyed some time ago by fire; the Orpheum and Grand at Fargo; Lyric at Watertown; Rialto, Orpheum and Lyric at Aberdeen.

The McCarthy brothers have just taken over the lease of the Orpheum at Aberdeen from H. L. Walker. In addition to showing moving pictures, this theatre will stage the road show and vaudeville attractions on the McCarthy circuit. The Orpheum at Watertown will be completed and ready for business by September 1.

The McCarthy brothers new theatre at Grand Forks opened Monday, March 24, under the management of Charles McCarthy. John McCarthy, senior member of the firm, spent several days in Minneapolis recently, booking several big film attractions for his circuit. Mr. McCarthy reported conditions in the Dakotas excellent and predicted a big year for pictures.

Yale Opens its New House.

The Yale Theatre Co., of Yale, S. D., opened its theatre at that place Saturday, March 15. Officers and operators of the company are: Lloyd Granger, president and operator: H. W. Williscroft, business manager: Guy S. Abbott, musical director and advertiser.

George and William Hessen have announced that they will build a new picture theatre at Osseo, Minn.

J. H. McCauley will build a new theatre at Glenwood, Minn., at an estimated cost of $20,000.

The Conners & Sweet Amusement Co. will build a new picture theatre at Huron, S. D., to cost approximately $50,000.

The Northfield Company will construct a new $10,000 movie house at Northfield, Minn., this spring.

Jack King will build a new moving picture house at Butte, Mont.

Peter Des Rosier has begun construction of an addition to the Orpheum Theatre at Browning, Montana.

The Hines Theatre Company has been incorporated to erect a new $50,000 theatre at Duluth.

John Kuehn has purchased a site for a new moving picture theatre at Little Chute, Wis.

Films Youngstown's Heroes Upon Arrival in New York

C. W. DIEBEL, manager of the Liberty Theatre, Youngstown, Ohio, has put over one of the most novel and successful advertising ideas to be tried by an exhibitor in some time, and by so doing has made a splendid investment in that intangible but most essential assets called "good will."

The Thirty-seventh division made up of Ohio men, was due to land in New York March 24 and 25. Everyone in Youngstown had a relative or a friend among the boys who came home. Everyone in Youngstown wanted to go to New York to see the boys walk down the gangplank—but since that could not be done, Mr. Diebel determined to bring the landing home to the home folk.

In conjunction with William Rock, city editor of the Youngstown Vindicator, and accompanied by Mrs. Harold Taylor, representing the Youngstown Red Cross, and Mrs. Julia Bonnell, representing the Youngstown War Camp Community Service, Mr. Diebel came to New York and after having arranged to film the landing of the division, took views of them as they marched down the gangplank.

Arrangements were made with the commanding officers, and the Youngstown boys were segregated from the others on the wharf and were filmed.

Governor Cox was also a member of the welcoming party, and he was shown shaking hands with each of the Youngstown boys. A little more than 1,000 feet of film was taken.

"And 113 Germans Bit the Dust."
"Personally Supervised" by Violet and Charles Blackton in "The Littles Scout," an Independent 10-20-30 special.

Famous Players Buys More Novels.

Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, recently announced the acquisition for screen presentation of three subjects. They are William Gillette's "Too Much Johnson," Louis Joseph Vance's "The Black Bag" and "Hawthorne of the U. S. A.," the Cohan and Harris hit.

"Too Much Johnson" is the second piece by William Gillette purchased recently by Famous Players-Lasky, "Secret Service" having been obtained some few weeks ago as a vehicle for Captain Robert Warwick.

Louis Joseph Vance's novel, "The Black Bag," published in 1908, is also well-known to the American public. This story was obtained as a vehicle for Wallace Reid.

"Hawthorne of the U. S. A." is another play of the American stage. Produced first at the Astor Theatre in New York, November, 1912, with Douglas Fairbanks in the leading role, this piece by James B. Fagan proved a hit and soon became popular throughout the country.

Christie Closes for Eastern Canada.

Contracts have just been signed between C. H. Christie for the Christie Film Company and Jule and J. J. Allan, Famous Players Film Service of Toronto, for the release of all Christie subjects in Canada east of Port Arthur, Ontario. This contract comes close on the heels of the contract with the First National for Western Canada.

The Famous Players Film Service of Toronto formerly acted as the distributors for Christie one reel comedies and released the first fifty-two of those subjects. The Allan firm has recently added largely to the number of houses in their territory and now include all of the leading theatres in Ontario. The Famous Players will now handle the one reel comedies and also the new two reel Specials.

Complaint on Lobby Display.

Sometimes the exhibitor has occasion for complaint without finding fault. A manager of a moving picture theatre called our attention to a new style lobby display which was sent him instead of the customary photographs. The former display pictures are printed by the photogravure process on seventy or eighty pound paper, similar to the Sunday newspaper supplement. They are too flimsy to stay in the display frames without thumbtacks or paste. It is true they are 15 cents cheaper the set, but two exhibitors say they would rather pay the difference and have them stand up.

EMPLOYS PUBLICITY MAN AS SCENARIST

Fox to Utilize Scenes Susceptible of Advertising Exploitation—Cites Example of "Checkers"

THE fact that a picture, if it is to be advertised, must contain certain fundamental appeals to public interest and taste, is declared to be one reason why William Fox has seen fit to install as scenario editor a man who has had wide experience in advertising and publicity work. Such a man, it is contended, instinctively will look to publicity possibilities of a story as well as to essentials of dramatic developments and technique.

There is a great difference, of course, in individual facility for grasping advertising possibilities of a play, and this difference often is to be noted from contrasting the work of various directors. At the time a scene is added, or cut out, or changed in order of its showing, the director's thought may be upon his imaginary audience and the effect thereby to be produced, but the real consideration, nevertheless, is that of publicity.

Public Interest Is Basis for Advertising.

What that director is striving to do is to "put over" his picture, and to put it over he is trying to make it interesting to the public. Making it interesting to the public lays the foundation for advertising. The proposition of advertising a photoplay extends, therefore, back to the beginning of the play's production.

How considerations of this sort are taken into account long before the exhibitor is required to give thought to them finds model illustration in the making of "Checkers," which now is being filmed for William Fox under the direction of Richard Stanton. It was a consideration, obviously, in purchasing the rights to a play of this type, that it had had an almost unprecedented run as a stage success. The play is so well known that numerous expressions placed by Mr. Blossom into the mouths of his characters actually have become idiomatic.

A Checked Suit in "Checkers."
Referring, of course, to Thomas J. Carrigan's raiment and not to his suit with Jean Acker in the Fox picture.

Just a Sample of "Checkers" Humor.

There is the conversation between Sadie Martin and Murray, for instance. "Is he drinking as hard as ever?" Sadie asks. And Murray replies, after reflection: "I think it's growing easier for him." There are many of these bits of byplay.

So familiar is the public with these lines, and so commonly are they quoted, that the average reader probably would want to see the manuscript of the play to be convinced of their origin.

"There can be no question about the advertising value of our story," says Mr. Stanton, "That was established long before we purchased the motion picture rights. The important thing now is to develop the story adequately. We can destroy an inherited advertising value, or we can enhance it. From the moment the manuscript was turned over to me the consideration of methods of enhancing it became of supreme importance.

Plunge Heavily on Racing Scene.

Everything since has turned on casting and direction. Some persons might argue that my picture was made before I started it, but I insist the picture will not be made until the last exhibitor in the most remote corner of the earth has successfully played it. It is up to me to give him a product he can advertise in a way to develop big public response.

"You will have no difficulty in guessing to what I first turned my attention after I engaged Thomas J. Carrigan as Checkers, and Jean Acker as Pert Barlow, and had filled the other important roles. As the play was written it hung, dramatically, on the big betting scene where Checker's all was staked on the racing achievement of an outcast horse named Remorse. There are wonderful advertising possibilities in that situation—an appeal not only to the take-a-chance and play-safe element of human nature, but to that portion of the public that revels in big, artistically achieved thrills."

Many Big Cities to See Garson Film by Easter

BY Easter, Harry Garson's production, "The Unpardonable Sin," will be running full blast for long runs in quite a number of the larger cities. Sunday, April 6, will see its opening at the California Theatre in San Francisco, at advanced prices, marking the first time Eugene Roth has ever varied from his regular standard of prices. Easter Sunday will mark the opening in Los Angeles at $1.50 prices, but it has been decided to put it on at the Kinema Theatre instead of the Majestic as previously announced. Chicago will also see "The Unpardonable Sin" for the first time Easter Sunday, when the production will be launched for a run at Jones, Linick and Schaeffer's new Randolph Theatre.

Laurence Weber and Bobby North, who with a syndicate of theatre men, control New York State, as well as the foreign rights, will send a big road company carrying a twenty piece orchestra opening at Buffalo and playing the larger up-state cities until a theatre can be secured in New York. The Broad Street Theatre in Newark will house the picture beginning about May 1, and Boston, Pittsburgh, Minneapolis, Indianapolis and Cleveland will follow in rapid succession.

Big advertising campaigns will be the rule everywhere.

Harry Garson reports nearly all territory as sold with offers for the balance that can be closed immediately.

Jones, Linnick and Schaeffer have purchased the Illinois rights and Jensen and Von Herberg have closed for their Northwestern territory.

It is predicted "The Unpardonable Sin" will run in New York all summer.

Rowland Enthuses Over "Red Lantern."

Two days after his arrival in Hollywood, Cal., whither he had made a special trip from New York, Richard A. Rowland, who, together with Maxwell Karger presents the Nazimova productions, viewed a studio showing of the star's "The Red Lantern." The completed print is in seven parts.

"Without hesitation I can recommend 'The Red Lantern' as a great work—as a screen masterpiece that should not only enhance the fame of Nazimova and increase the number of her admirers, but also as a sure-fire box office winner," said Mr. Rowland. "It combines in the most delightful way a strong, stirring story of intense human appeal with a colossal spectacle that brings to the eye picture after picture of regal splendor and massive magnificence as it exists in the temples and shrines of the Chinese."

Parsons Renews Contract with Goldwyn.

"Smiling Bill" Parsons, whose Capitol Comedies are being released by the Goldwyn Distributing Corporation, has just renewed his Goldwyn contract.

The work of the screen humorist has excited so much accumulating interest that Oswald Stoll, the largest film distributor in England and the Goldwyn representative there, has contracted for the entire first year output of his work in the United Kingdom.

A number of new players have been added to the cast of Capitol Comedies, including a group of pretty, piquant young women.

William A. Parsons.

ON THE SCREEN IN MANY CITIES

(Features Booked for Week of April 7.)

WE invite managers of theatres playing film attractions for a full week of for one split (changing twice a week) to send us their bookings to be incorporated in this list. To insure insertion dates must reach us by Wednesday—and apply to the week following the Wednesday on which we close the list.

The information we receive is held in confidence, therefore we will be especially favored if bookings shall be sent for several weeks in advance. This will expedite compiling the list and insure full representation. There is no charge. This is intended as an interesting news feature and one that we believe will become valuable for reference as an index to pictures that are being exhibited.

Picture showmen in territory surrounding the cities that are represented will be interested in knowing what attractions are played in the more important houses—and thus we maintain our purpose to "help the little fellow" in conducting his theatre. Here is one expression of opinion that has come thus early to hand:

"We think your new idea, 'On the Screen in Many Cities,' a very valuable feature of your publication and we wish to congratulate you on starting it."—H. F. Kincey, Manager Strand Theatre, Birmingham, Ala.

Bookings follow for week starting April 7:

Birmingham.

Strand (H. F. Kincey).—Mary Pickford in Captain Kidd, Jr.; Wallace Reid in Too Many Millions.

Los Angeles.

Broadway (T. L. Tally).—Norma Talmadge in The Probation Wife (Select).

Indianapolis.

Circle (S. Barrett McCormick).—D. W. Griffith's A Romance of Happy Valley (Artcraft); Fred Stone in Johnny Get Your Gun (Artcraft).

Seattle.

Coliseum (Jensen & von Herberg).—Dorothy Gish in Peppy Polly (Paramount); Dorothy Dalton in Extravagance (Paramount).

Liberty (Jensen & von Herberg).—D. W. Griffith's The Girl Who Stayed at Home (Artcraft).

Strand (Jensen & von Herberg).—Sessue Hayakawa in Heart in Pawn (Exhibitors Mutual); Shirley Mason in The Winning Girl (Paramount).

Mission (Jensen & von Herberg).—Lila Lee in Puppy Love (Paramount).

Winnipeg.

Province (H. N. Jernberg).—Nazimova in Eye for Eye (Metro).

Galety (H. N. Jernberg).—Pauline Frederick in Paid in Full (Paramount).

Bijou (H. N. Jernberg).—Shirley Mason in The Winning Girl (Paramount); W. S. Hart in Branding Broadway (Artcraft).

Baltimore.

Loew's Hippodrome.—Charles Ray in The Sheriff's Son (Paramount).

Boston.

Beacon (Jacob Lourie).—Dorothy Gish in Peppy Polly (Paramount); Pauline Frederick in One Week of Life (Goldwyn).

Modern (Jacob Lourie).—Plays same attractions same dates as Beacon.

Providence.

Modern (Sol Braunig).—Alice Brady in In the Hollow of Her Hand (Select); Dorothy Dalton in Hard Boiled (Paramount).

Washington.

Metropolitan (H. M. Crandall).—Alice Brady in Marie Ltd. (Select).

Atlanta.

Rialto (Hugh L. Cardoza).—Mary Pickford in Captain Kidd, Jr. (Artcraft).

Forsyth (Hugh L. Cardoza).—Dorothy Gish in Peppy Polly (Paramount); Dustin Farnum in Light of the Western Skies (United).

Dallas.

Hippodrome (Wm. Saale).—Theda Bara in The Light (Fox).

Minneapolis.

Strand (Chas. C. Perry).—Mitchell Lewis in Caliber 38 (Sherry); Lina Cavalleri in Two Brides (Paramount).

San Francisco.

California (E. H. Roth).—Blanche Sweet in The Unpardonable Sin (Garson).

Detroit.

Broadway Strand (Phil Gleichman).—Dorothy Phillips in The Heart of Humanity; Three weeks' run ends April 19.

Majestic (Geo. E. Guise).—Geraldine Farrar in Shadows (Goldwyn); Grace Darmond in What Every Woman Wants (Exhib.-Mutual).

Madison (J. H. Kunsky).—Helen Jerome Eddy in The Turn of the Road(Exhibitors Mutual).

Adams (J. H. Kunsky).—Anita Stewart in From Headquarters (Vitagraph).

Liberty (J. H. Kunsky).—Theda Bara in Salome (Fox); Cecil B. De Mille's Don't Change Your Husband (Artcraft).

Minneapolis.

Garrick (J. K. Johnson).—Anita Stewart in A Midnight Romance (First National).

Cleveland.

Mall (Desberg & Greenberg).—Charles Ray in String Beans (Paramount).

Alhambra (Desberg & Greenberg).—Plays same attractions as Mall.

Milwaukee.

Saxe's Alhambra (Geo. Fischer).—Mary Pickford in Capt. Kidd, Jr. (Artcraft).

New York City.

Rivoli (Hugo Riesenfeld).—William Russell in Brass Buttons (Pathe).

Rialto (Hugo Risenfeld).—Dorothy Gish in Peppy Polly (Paramount).

Strand (Joseph L. Plunkett).—John Barrymore in The Test of Honor (Paramount).

Audubon (Ben Jackson).—Elsie Ferguson in The Marriage Price (Artcraft); Sessue Hayakawa in The Courageous Coward (Mutual).

Academy of Music (Lionel Edel).—Cecil De Mille's Don't Change Your Husband (Famous Players); Emmett Dalton in Beyond the Law (Aywon); Bryant Washburn in The Poor Boob (Famous Players); Marguerite Clark in Three Men and a Girl (Paramount).

Bay Ridge (William Waldron).—Dorothy Gish in Boots (Famous Players); Tom Mix in Fighting for Gold (Fox).

Bedford (H. W. Moore).—Kay Laurel and Russell Simpson in The Brand (Goldwyn); Sessue Hayakawa in The Courageous Coward (Mutual).

Brooklyn Comedy (D. Schaefer).—Harry Carey in A Fight for Love (Universal); Sessue Hayakawa in The Courageous Coward (Mutual).

Crotona (Phil Levy).—Henry B. Walthall in False Faces (Artcraft); Sessue Hayakawa in The Courageous Coward (Mutual).

City (Sam Fried).—William Russell in Where the West Begins (Pathe); Al Ray in Married in Haste (Fox).

Folly (H. Lipkowitz).—Helen Jerome Eddy in The Turn of the Road (Exhib.-Mutual); Fannie Ward in Common Clay (Pathe).

Jamaica (John Spagna).—John Barrymore in Here Comes the Bride (Paramount); George Walsh in Never Say Quit (Fox).

Ridgewood (F. B. St. John).—Pauline Frederick in The Woman on the Index (Goldwyn); Sessue Hayakawa in The Courageous Coward (Mutual).

Star (A. E. Smith).—Henry B. Walthall in The False Faces (Artcraft); George Walsh in Never Say Quit (Fox).

Terminal (F. Schafer).—Mitchell Lewis in Calibre 38 (Sherry); Madlaine Traverse in Gambling in Souls (Fox).

Famous Players Already Set for Spring Production Drive

ARRANGEMENTS for a big spring drive on the part of the producing forces of the Famous Players-Lasky Corporation are now well under way, it was announced last week by Jesse Lasky, first vice-president in charge of production. To accommodate the increased activities of the Famous Players-Lasky organization, this company has taken over the Universal studio at Fort Lee, New Jersey, where the production of Paramount and Artcraft pictures will be commenced in April.

Catherine Calvert has been engaged to star in a big production which will be the first to be screened at the Fort Lee studio. This photoplay will be an adaptation of Elinor Glyn's novel, "The Career of Katherine Bush." The picture will be directed by R. W. William Neill.

In California all the Famous Players-Lasky studios are now working to capacity. In the east, aside from the Fort Lee and Fifty-sixth street, New York, studios, work on the plans for the Long Island plant is now being rushed so that this studio will be completed at the earliest possible date.

New Association Making Progress.

The United Theatres' Association, Inc., of Northern California, is steadily increasing its membership and will shortly engage in the work for which it has been formed. Incorporation papers will be filed at once and by-laws will be decided upon. The list of officers has been completed and is as follows: President, Charles Godard, Sacramento; vice-president, Louis R. Greenfield, San Francisco; secretary, C. W. Midgley, Oakland, and treasurer, James Beatty, San Jose and Fresno. G. C. Ringole is legal adviser for the organization, while W. De Latimer is in charge of the reviewing department. The offices at 109 Golden Gate avenue, San Francisco, are elaborate and are in the heart of Film Row, with a large reviewing room at hand.

Entertain Dallas Film Men.

Dallas newspapermen, exhibitors and exchange managers were guests of R. B. Ellifritz of the Adolphus Hotel at a banquet held in his new palm garden on the night of March 27. The gathering emphasized the close co-operation of the Dallas press with the moving picture business.

Lasky and DeMille Up 5,000 Feet.

Jesse L. Lasky made his first trip in an aeroplane Thursday afternoon, March 27, when Cecil B. DeMille, the Famous Players-Lasky director general, took him up 5,000 feet. The flight took place from the Lasky studio grounds in Hollywood.

BUILDING UP AN EXCLUSIVE CLIENTELE

Barbion of Akron with a 300-Seat House Went After and Got Patronage of Towns Well-to-Do

C. A. BARBION and the Waldorf Theatre of Akron, Ohio, are successful commentaries on the dictum voiced by C. L. Yearsley, advertising manager of First National Exhibitors' Circuit, in an exclusive interview with Moving Picture World last week to the effect that there is an audience for every production.

In Akron there are two things that are recognized by the entire populace as being synonymous with quality. They are Barbion and the Waldorf. Just how he has succeeded, as an exhibitor with a three hundred seat house, in making a city with a population of 125,000 admit that the Waldorf is far more within the boundaries of the "set" than any one of the larger houses conducted by his competitors, is a story worthy of the attention of every exhibitor.

And the facts become vastly more interesting in light of his contract with the First National Exhibitors' Circuit exchange in Cleveland which provided for a week's run on "Virtuous Wives" at a rental of $100 a day. That price, for a house with only three hundred seats, seems prohibitive, but Barbion makes a handsome profit and does it regularly, once a week.

Had a House: Had to Fill It.

Mr. Barbion's policy is set with all the firmness of bedrock in the fact that there is an audience for every picture. His original problem was to find the audience for the pictures. This gave him a lot of worry and trouble, and sometimes unprofitable results. There were no indications of failure, but he felt that there was some other system of management whereby he could perfect, to a far greater degree, the insurance he was seeking against an average of two unprofitable weeks out of each month.

The reasoning of the Waldorf's owner brought him to the conclusion that it was much easier and less costly to find productions to suit a definite character of audience than it was to book releases of varying kinds of appeal, and then dig into the population of Akron with various kinds of advertising to locate the class of theatre patrons to whom each of the different classes of screen stories would prove an incentive to visit the Waldorf.

Builds Up Special Clientele.

This led to the suggestion that perhaps there was some way by which Mr. Barbion could standardize the audiences at the Waldorf—a possibility that if he could select a certain clientele and cater to it exclusively, he would have less difficulty than was the case without any specific type of patronage.

Mr. Barbion decided that it would cost him no more to shoot for the elite of the city than it would to make the well to do or the workers his target. More than this, there was the certainty that the prosperous element could afford to pay higher admissions for its motion picture entertainment than would the other classes. Akron is the heart of the tire industry of the United States, and there are hundreds of well to do executives, office men, and merchants of all kinds and descriptions.

Thenceforth, the Waldorf Theatre, with its three hundred seats, became a gathering place for the prosperous citizens of Akron who wanted motion pictures for their amusement. Instead of scurrying round among the exchanges in Cleveland, booking whatever he could that looked promising, he began to exercise a great deal of care in his choice of subjects.

Subjects Must Appeal to Clients.

Barbion wanted only those releases that would appeal to his class of patronage. He had determined on his market in Akron, and now he wanted the product to fit it. No more did he spend the time traveling back to the Waldorf with a number of booking contracts in his pocket speculating on the various types of citizens to whom a miscellaneous variety of screen stories would appeal. Instead, he knew to a certainty the type of audience he was seeking, and he knew to an equal degree of positiveness that the productions he had scheduled would be just the kind they wanted to see.

Thereby, with a single stroke of reasoning genius, he had reduced his exhibitor problems to one—the search for the releases that would fit a certain class of audience.

Up in Cleveland they told him he was overestimating his box office capacity when he agreed to pay $100 a day for "Virtuous Wives" for a week's run.

"A three hundred seat house can't accommodate a sufficient number of patrons each day to make up your cost at that price," he was told.

Refuses to Heed Croakers.

"Let me worry about that," he answered. "I know the Waldorf, and I know the prosperous citizenry of Akron. I have the very cream of the city as regular patrons of my little house, and I know that this production, at that price, is worth every nickel it is costing me. It is a society story, and they'll eat it up, figuratively speaking."

They did!

Newspaper advertising is the foundation, structure and component parts of Barbion's local promotional campaigns. His copy always is short, pertinent and direct to the point. It radiates "class."

There is a wealth of good counsel and sage reasoning in Barbion's declaration that "I never try to fool my patrons, or try to give them something inferior. I want the real thing, not imitations. I keep my faith with them, and they keep faith with me."

Looks Like "Home," Doesn't It? Well, It Is.

Mildred Harris is featured in Jewel's forthcoming Lois Weber production, "Home."

Schnitzer Returns from Trip Across the Country

JOSEPH I. SCHNITZER, Universal's general sales manager, has returned to his New York office from a five weeks' trip which carried him to the Pacific Coast and back, convinced that Universal productions are to enjoy record distribution and success during the present year. Mr. Schnitzer visited Pittsburgh, Indianapolis, Chicago, St. Louis, Omaha, Denver, Portland, San Francisco and Los Angeles, acquainting exhibitors and exchangemen with Universal new star series selling policy. Upon his arrival in each of the cities mentioned, Mr. Schnitzer held a conference with exchangemen of surrounding territories and later conferred with the leading exhibitors of the localities visited, outlining Universal's plans for exploiting its pictures during the spring and summer months.

Upon his return to New York Mr. Schnitzer stated that he found conditions in exchanges and theatres greatly in excess to his fondest hopes. In every city visited Mr. Schnitzer states he found theatres doing a greater amount of business than they ever recorded previously and the outlook for a big summer's business seems to be well founded.

Carey Winds Up Western Tour.

Harry Carey, Universal's Western star returned to the Hollywood studios last week. He wound up his 5,000 mile personal appearance tour of the West at San Francisco, Monday, March 31, by addressing film fans at six different theatres in the Golden Gate City.

SELZNICK BRINGS STUDIO STAFF EAST

Move Indicates New Development in Affairs of His Corporation Which Demands His Being in New York

MYRON SELZNICK, president and general manager of the Selznick Pictures Corporation, and his entire producing staff is on his way back to New York and will produce the next two Olive Thomas pictures in the East.

Two Olive Thomas pictures have been completed by Director Charles Giblyn, in Los Angeles. The first of these is "Upstairs and Down," made from the play by Frederic and Fanny Hatton. The name of the second has not been stated. An extensive system of exploitation has been worked out for these and the succeeding productions starring Miss Thomas, of which there will be eight yearly.

It is understood that the move to New York has nothing to do with producing facilities, but is in connection with new developments in the company's affairs. There are no officers of the company now in the East, and the following statement was the only information issued by the New York office:

"Myron Selznick, with his valuable experience in studio management, keeps his eye on all details of production as well as handling the executive work as president of the corporation. Certain important future developments are coming up for consideration, demanding his personal attention, and he is coming East for this reason. Believing it to be for the best interests of the company to keep the administration concentrated, he is bringing his entire staff with him, and has informed us that the next two Olive Thomas pictures will be made here.

Not long ago Myron Selznick was joined in Los Angeles by his brothers, David and Howard, and Mrs. Selznick also went to the Coast for a visit. They will all return together, arriving here Sunday, April 13, accompanied by Miss Thomas and Director Giblyn.

Took Aeroplane Ride With DeMille.

Sylvia Breamer, star of J. Stuart Blackton's productions, returned to New York last Saturday after a brief vacation between pictures on the coast.

The thrill of the vacation, says Miss Breamer, was in an aeroplane ride she had with Cecil DeMille.

Latest Outing-Chesters Photographed from Comic Angle, Aided by Subtitles

THE latest of the Outing-Chester productions have taken Canada as a background for the action with which the pictures are fraught. The first number "Guided and Miss Guided," contains considerable humor at the expense of a feminine mountain climber. Katherine Hilliker in subtitling the pictures, has lost no chance for legitimate comedy in emphasizing the unhappy moments of the heroine by skilfully worded shots at her whose daring cannot fail to cause a thrill in the fearful feminine heart. Needless to say the comedy "gets over," and Mrs. Hilliker and the climbing lady are each entitled to a degree of praise for the fine effects obtained by each, each in her particular line of action.

"Guided and Miss Guided" was photographed in the wilds of the Canadian Rockies. Two mountains are centered out for special location, Lafroy and Assinaboine, and the charming Lake Louise. The picture is especially beautiful in its earlier scenes, after which the spectator becomes absorbed with the ascent of one of the mountains. Here it is that we become acquainted with the fact that we have a woman in our midst, whereafter we follow with admiration and amusement the exhibition of mountain climbing which she gives us. Her eulogist states with an appended illustration that when she meets with trouble "she doesn't stop to argue, but promptly sits down on it." She also tells us among other things that whether she arrives at her goal by natural means or is lugged there on the end of a rope her happy smile always "stays put." "Guided and Miss Guided" has a distinctly successful outlook as a box office attraction, apparently possessing all the attributes that makes a film "get over."

"A Waswanipae Week End" introduces us to a tribe of Indians that inhabit the James Bay region, and incidentally to the rapid runing Bell River. Exhibitions of fine canoemanship on the part of the Indians among the river's rapids are included in the interesting features of the picture. The fishing industry as depicted along the wooded shores of the river would make many a sportsman green with envy. Some beautiful shots of the Kiask Falls and scenes which necessitate portaging to escape them, are very attractive. Then there is the arrival at the Waswanipae village and introductions to various types, old and young. The tanning of hides, a ceremony in which the whole family participates, until what is left of the skin looks like a very good one, is a lesson in perseverance not taught by more modern methods. Glimpses into the life of the village are also interesting.

Films for National Education Association's Conference

A SIGNIFICANT issue in film affairs is in the request received by the National Board of Review from George A. Strayer, President of the National Educational Association, to arrange a series of exhibits on visual education for the national conference to be held by the association in Milwaukee the first week in July. This will include motion pictures and lantern slides now being used by the schools in departments of visual education. The interest expressed by President Strayer in this form of education is full of possibilities for the larger use of motion pictures in school buildings both for the instruction of scholars and for the social activities of the schools through community centers, parent-teacher associations and neighborhood meetings.

It has also been noted by the National Board that following the war there has been a great increase in interest on the part of the churches in the use of selected films, requests having come from states as widely scattered as Maine, Arkansas and Montana for advice regarding films of social value. A number of inquiries have also been received regarding films available for use by municipalities, conferences of city officials and social organizations. Among those seeking information for use on a national or state-wide scale are the American City Bureau, Publishers of the magazine "The American City," the New Jersey Bureau of Municipalities, and various chambers of commerce. The demand is not alone for industrial and civic films, but for those which present social problems in a dramatic way.

"Flapjacking in the Adirondacks."

The Paramount-Bray Pictograph No. 6110 has proof that all the population of the snow-infested regions do not pack bag and baggage and set out for Palm Beach or some other Southern resort. It shows that at Lake Placid in the Adirondacks, winter sports abound which are powerful enough in their lure to fascinate a goodly number of the wealthy. In this picture can be seen some of the ways in which these more fortunate folk amuse themselves. Among them is a chase over the mountains and through the woods which ends up with a flapjack party. The subject as presented is exhilarating in the extreme.

"Tin Can Toys."

The 6110th release of the Paramount-Bray Pictograph shows, among other things, how a variety of toys can be made from old tin cans with the aid of a pair of scissors and a bit of solder. Prof. Thatcher, "Tin-Can Daddy," as he is known to the children, is the exponent of the idea which may be welcome to children and lovers of children.

"Northern Sports in Southern Waters."

The Ford-Goldwyn "Northern Sports in Southern Waters" is an unusually attractive sporting picture. After taking a spin in an aeroplane along the Florida coast in the vicinity of Miami, and gliding merrily over the tops of houses, beautiful gardens and parks and wonderful automobile roads at Miami, we visit the golf links and the tennis courts, including an indoor court built by a sportsman for rainy days. Next we go to the beach and witness one of the nerviest of aquaplane acts, and also take in the display of styles among the bathing girls. The polo grounds come next, followed by a school for colored children, where we watch some colored boys indulge in their favorite sport of throwing dice. Motor boating is also included.

"What Uncle Sam Had Up His Sleeve."

The Ford-Goldwyn release "What Uncle Sam Had Up His Sleeve" gives the "once over" to the various things that the United States accomplished in the way of war-winning appurtenances. The making of steel helmets and army shoes is given a brief illustration. Tank manoeuvers, ships being launched, training camps that sprung up in the night, aeroplanes, and Liberty

motors, the Red Cross and Boy Scout organizations all figure in the picture.

"Cut It Out."

A splendid illustration of the cut glass industry is given in the Ford-Goldwyn weekly "Cut It Out." Glass blowing which dates back thousands of years is of course the first step in the making of glass articles, after the mixture of sand, red lead, potash and silica has been heated in a furnace of terrific temperature for a period of twenty-four hours. The shaping of a pitcher, the cutting of the hot glass with a pair of shears, and the placing of the handle which in its heated state wobbles about like a piece of rubber, are interesting features of the demonstration. Then there is the placing of the design on a goblet and the delicate work of etching, the cutting of designs in the glass with wheels of different kinds, and the final bathing and polishing of the articles. This is an excellent industrial number.

Prizma Pictures Trout Raising.

One of the most welcome subjects in the Rivoli Pictorial for the week of Mar. 24 illustrates in a graphic manner details in connection with the raising of trout. The fish ladder up which the trout leap step by step to reach the spawning ground reveals one of the peculiar habits of this species of fish, which leads them under present circumstances into the hands of the Game Commissioner and his agents, who strip the females of their eggs. The stripping of the eggs is shown in a closeup which is of special interest to amateurs in the fish hatchery business. Then there is the placing of the eggs in the hatcheries, and the elimination of injured eggs which after a short time turn white and are easy of detection. The actual hatching of the fish from the eggs, their transportation to other parts of the country to help stock fishless streams, when they have reached the age of two weeks, and pictures of the matured fish a few years later are scenes of special interest. The packing of trout eggs in ice to send to different parts of the world for hatching purposes is also shown. The value of the Prizma method in this interesting illustration is apparent.

Dorothy Dalton at Her Fireside.
Thomas H. Ince star here discusses a tropical scene with Bert Siebel, assistant director.

Fred Levy Again Puts His Shoulder to Wheel

COLONEL FRED LEVY, president of the Big Feature Rights Corporation and holder of the First National Exhibitors' Circuit franchise for Kentucky and Tennessee, has been made chairman of the Kentucky Division in the National Campaign for the Jewish War Sufferers.

One of the first steps taken by Colonel Levy was to line up the motion picture theatres to aid him by running slides. The theatres have responded with their customary generosity in aiding any charity, and without exception have agreed to give all the film publicity asked in the three weeks' campaign.

Lee L. Goldberg, secretary of the Big Feature Rights Corporation, was appointed chairman of the film division by Colonel Levy.

OUR FRIEND, THE MOVIE.

Editorial from the Louisville Herald, March 6, 1919.

THOSE evenings when you feel so all-fired blue that life doesn't seem worth the daily effort of getting up and facing it again and you wonder what in Sam Hill we're all here for anyhow and where you're going—only you don't care much about that—zowie, those are rough evenings on the old disposition!

And then when you are in the deepest depths of discontent you stray despondently into a movie.

A comedy is on—one of those screams where a big dog paws for the goldfish in a small bowl and gets the bowl lodged on his paw and races around, cutting capers and knocking over comical looking cusses, and all that sort of stuff; and some queer individual with a couple of ingrowing eyes and a doleful face that looks as unhappy as you feel comes bursting right into the film like General Despair, seizing hold of the human system. That fellow is really funny, and he sure does do crazy stunts. Despite your own troubles the comedian and the dog and the goldfish and everything catch your interest. You forget yourself; you smile, you giggle, you snort!

Half an hour later you jauntily saunter forth, snapping your fingers in the face of care and ready for another bout with Old Boy Life and General Experience.

Thank heaven for the movies! They help keep us sane!

Picture Engineers to Meet April 14-15.

Attention is again called to the meeting of the Society of Motion Picture Engineers, which will take place in Philadelphia on April 14, 15 and 16. Reservations are coming in satisfactorily and it is suggested that those who contemplate attending make their reservations without delay at the Hotel Adelphia, Chestnut and Thirteenth streets, where the convention will be held, as it is believed better opportunities will thus be offered for getting together informally and discussing the many questions which will arise.

Carl Edwin Corwin.

Corwin is Busy Cameraman Over France and Belgium

CARL EDWIN CORWIN, cameraman for the Community Motion Picture Bureau in France and Belgium, is busier running over all parts of both countries than the murderous star photographer of a metropolitan daily. He has no office hours and may be called upon at any moment of the day or night to "get" this commander or that distinguished personage, a pageant put on at one of the leave centres for A. E. F., or anything else in the way of novelty.

Corwin is familiar with all the war torn districts, and there isn't a Y.M. hut in France he has not visited. He lays claim to the distinction of being the first cameraman across the border when the American troops went into Mexico, and he has made travel films in India, China, the Philippines, and Africa.

How the Doric Advertised "Mickey."

When Kansas City saw the green tinted Irish booth with green leaf thatched roof in front of the Doric Theatre, it took notice and decided that something a little beyond the ordinary was going on inside. When it saw a race track elevated above the thatch roof, and a horse race in progress, it was more than confirmed in that opinion. So strongly did the advertising features take hold of the picturegoers that when the second night of "Mickey" came the waiting line for admission extended down the street two blocks. When the week it was billed for was over so many people had failed to get inside the door, and so many who had seen it wanted to see it again that Manager Eisner was obliged to contract for a renewal the next week. The Doric seats 800, and the week brought in $7,000.

Charles Hutchison Recovered.

Charles Hutchison, who co-stars with Anne Luther in "The Great Gamble," the fifteen-episode serial which Western Photoplays is producing for Pathe, has completely recovered from the injuries he received while taking part in one of the scenes down South.

Mr. Hutchison was thrown violently against a tree while riding down a mountain side and was severely shaken as a result.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Car Cards De Luxe.

THE New Liberty, St. Paul, sends in car cards, but no letter of explanation. We think that they would be hard to beat for general effect. It's a pity that they cannot be reproduced in colors, for the color effects are unusual. Usually but two colors are employed, but now and then a two-tone ink is used for a half-tone, though often three and four colors are worked up with only the standard inks. The first example shows what seems to be a stock design, but it is stock only when they have no other idea. About two-thirds of the generous batch sent in show this frame. This card

A Car Card in which Multi-color Effects Are Gained with Three Printings.

for Clara Kimball Young, for example, has the cut printed in a two-tone reddish black. The rest of the card is done in orange red and light blue. Printing the blue on the orange gives almost a black. This works in the shadows of the statue as well as in the lettering below the house signature and in the lower margin. The "New Liberty" is a white letter with a heavy blue shading. On a part of this blue the orange is also run, giving a letter in white, blue and black. In the white space the "Clara Kimball" has a wider letter on the orange plate than for the blue. This gives a black letter with red shading. For the "Young" the letters are the same size, but the blue is set to the left of the orange, with a resulting black letter shaded in blue on the left and in red on the right. It is all very simple—when you have figured it out—and it is decidedly more effective than straight printing. It is not easy to describe, and the colors will not show in the cut, but no layman would suppose that these effects were gained with but three printings; practically two, since

Another Car Card in which the Portrait Appears To Be Tinted, Though but Two Colors Are Used— Red and Black.

the third ink is used only for the cut. The second example is only red and black, yet the portrait seems to be done in several colors. The hair is black, but overprinted in red to give an auburn tint. The flesh is gained through black and red stipples, and the rose is in red as well. Only the two colors are used, but the average man would be willing to swear that four colors had been employed. The only other trick work here is the red shading on the name of the star, produced with straight type through the use of the same letter in both forms set off register. Simplicity is the keynote of this design, and that effect is carried out throughout the card. It has all of the value of art work with none of the expense. The Nazimova card is another red and blue, but here the red is more of a geranium. The cut is printed in a two-tone reddish violet. The only double printing is on the Nazimova, in which

This Card Is Printed in Blue and a Geranium Red.

the two letters are in exact register. This is all type work, we presume, at least similar letters may be had from the type book, and we do not suppose that extra expense was incurred. The last showing is all straight work, red and blue. It is strong and forceful. Here the character of the story is rugged, and to use fancy printing would detract from the suggestion of strength, and so the printing is simple and sincere. This is one of the niceties of the treatment. Some twenty cards were sent in for comment, and not one of them but shows in the general treatment the type of story. The

A wonderful and inspiring photo-drama
"Our Teddy"
From the cradle to the White House
Colonel Theodore Roosevelt
A thrilling drama of American Adventure and achievement
New Garrick St. Paul Sunday, Feb. 16

A Simply Printed Card in Red and Blue in which Strength Is Placed Before Artistic Effect To Harmonize with the Offering.

press work matches the theme. Dainty stories are treated daintily. Rugged stories are given a bolder treatment. It is a pleasure to see such excellent work, for it is artistic in every sense. We have seen far more elaborate cards; cards costing three to ten times as much to produce, but we have never seen more uniformly good work, and it is not cost but effect which really counts.

Holman Ads.

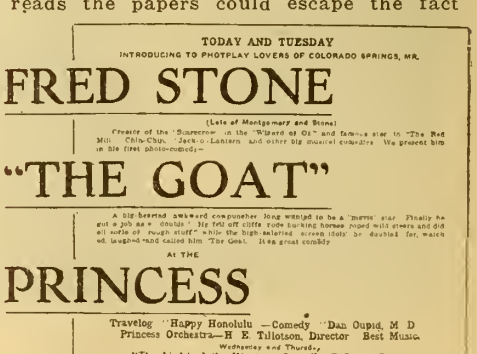
Here are two more displays from the Holman, Montreal, rather different from those recently shown, but which stand up

Two Double Column Displays from the Holman, Montreal, which Stand Out Well on a Crowded Page.

even better than the others. On a crowded page the white space about the cut serves to get the eye and bring it down to this particular advertisement. The selling talk occupies but comparatively small space in the advertisement, yet it is easily read and gets over strongly. In "Who Will Marry Me?" the selling talk is in dialect. That for Carey is straight six point matter, set into a mortise in the cut, but it beats twice as much stuff in big type. If you have an engraver in your town any stock cut can be routed to give this effect. If you have not, you can often do the work yourself with a small cold chisel. It pays now and then.

The Trinity.

H. E. Gardner, of the Princess, Colorado Springs, sends in an advertisement that is not showy, not artistic, not even striking in one sense, and yet no one who reads the papers could escape the fact


TODAY AND TUESDAY
INTRODUCING TO PHOTPLAY LOVERS OF COLORADO SPRINGS, MR.
FRED STONE
(Late of Montgomery and Stone)
"THE GOAT"
At the
PRINCESS
Travelog "Happy Honolulu" —Comedy "Dan Cupid, M D"
Princess Orchestra—H. E. Tillotson, Director Best Music
Wednesday and Thursday
"The Light of the Western Stars"—7 Grand Parts

One Advertisement which Gets the Big Facts Over Strong.

that he had Fred Stone in "The Goat" at the Princess. The three big facts were only in 48-point letters, but by keeping them away from other big type he makes it look like a poster. The rest is all small. Under the star, he gives three lines of identification, with four lines to the play under the title. The whole display was only three fives, and yet we have seen half pages that did not get the message over as clearly. Mr. Gardner does not ring the bell every time, but he hits a strong percentage of bull's-eyes.

Know Your Words.

If you don't know the meaning of a word, find out before you use it. The Victoria, Buffalo, says, "He tried to live the life of a raconteur on a salary of $12 a week," seeking to convey the suggestion that Bryant Washburn in "The Way of a Man with a Maid" was a devil of a fellow. He could be a raconteur on $11.50 for that matter, as the dictionary will show. Use only the words you are personally acquainted with, but enlarge your vocabulary.

Ruff Stuff.

Here's a funny one that Ralph Ruffner pulled when he had "Arizona." He wanted to get a cut of all of the principals in "Arizona." There was no still giving all the people, but there *were* stills (he doesn't always get stills, as he'll tell you himself), so he sat down and did a little thinking. One of the stills apparently was taken just off the other, as these

Two Newspaper Stills Supplied for Arizona. Note the Bench.

cuts show. This gave Ruff all of the characters he wanted, plus an extra figure of Denton. Then Ruff's quick eye noted the bench in the background, and he had his idea. A newspaper artist would probably have mounted the two photographs and have painted in a backing. Had he seen the bench, too, he would have cut out and pasted. Ruff just used common sense instead of art training, and arrived at the same end by a short cut. With a sharp pen-knife he cut along the line of Hödgeman's arm and the tail of his blouse. He slipped the top photograph under the arm and coat and had them reproduced as a whole, routing the top part of the cut more to get the figures into relief than to match up the background. The result is shown in this reproduction of a five fourteens. It could not have been

5 HITS TWO BITS
RIALTO
BUTTE'S BEST PHOTOPLAY HOUSE
COMMENCING TOMORROW
3-Days-3
PATRONS' CHORUS "R-R-R-KATY"
MUTT AND JEFF
ALICE'S OFFICIAL WAR REVIEW
SMILING BILL PARSONS "JELLY FISH"
DOUG. FAIRBANKS
—IN—
ARIZONA
From the play by Augustus Thomas
MILLIONS HAVE SEEN THIS GREAT WESTERN DRAMA CRAMPED BY THREE WALLS IT PACKED THEATRES YEAR AFTER YEAR THE COUNTRY OVER IMAGINE ITS THRILLS NOW WITH ALL OUTDOORS FOR ITS STAGE AND FOR ITS HERO DOUGLAS FAIRBANKS

How the Photographs Went Together.

better had the photographer been instructed to make Ruff a still to his especial order. It was pure luck that Hodgeman and Estrella were looking in the right direction and with the proper expression, but it was hustle that let Ruff see how he could get an ensemble. Just a little cutting and two dabs of glue and he had cut-copy made to order. He is not always so lucky, and we have just consigned to the waste basket some heated remarks on some juvenile minded clerk in an exchange who sent him three poor half-tones and no stills whatever. We junked the note not because we are not in sympathy, but the boss likes the paper to go through the mails, and that stuff would have to go by express in a refrigerator car. And you cannot blame Ruff for kicking. He cleaned up big with "Arizona" because he was able to advertise it with a free arm movement and not with his fingers crossed.

A Bleich.

George Bleich, of Owensboro, Ky., believes in the square deal to his patron. He heard that "My Cousin" was not making good in spite of the presence of Caruso, and so, in announcing it, he gave his patrons the proper angle before they went in, and he made good with it that way. They went just to see Caruso, not to see a good picture, and so there was no complaint when they found that the picture was not good. This was the text he used:

Look, Maggie!

Here's the "gink" we've been hearing in our phonograph. He's in "movin' pitchers." Let's go see him at the Empress today. The play is—

"MY COUSIN."

They don't say it's much "pitcher," but what's the diff—let's see what this "Eyetalian" looks like.

That's just as easy as telling it is a good picture and then having to stand for the kicks when the spectators come out.

Poetical.

The Elmwood, Buffalo, is always doing something new in its program, and the latest is breaking into poetry for each attraction. Nine four-line stanzas in a week is no joke, but the Elmwood gets away with it. They are always up to something, and the program is read as religiously here as by the local fans. They have held to the same general form for a couple of years, and it is a form hard to improve upon, but it does not get stale with age, because they keep it fresh with new ideas. They have only a three by five page for each day, but in that they manage to tell of two features, name the small stuff, go into details and keep it readable. That's some job, if you want to know, but they manage to get away with it fifty-two weeks a year.

Too Elaborate.

Sometimes the Tudor Theatre, Atlanta, gets out a very pretty design and sometimes it doesn't. That for "Borrowed Clothes" belongs in the latter class. It's bad in a lot of ways. In the first place,

A Five Tens from Atlanta which Is Badly Planned.

it is badly laid out. The house name is obscured by the superimposed slogan. This may be all right if every one is looking for the Tudor advertisement, but unless they are it would be better to run the slogan under the name. It would be better in any case, for there is no real profit in taking a hundred square inches and not getting some display for the house. In the second place, the lettering is not plain. It sinks into the art work, and it is in poor taste to use so small a "Mrs." with which to qualify the name of the comedian, nor should his picture have been used. It suggests that he will be seen, though there is nothing in the advertisement or the press notice to indicate that one of his comedies is used. We think it poor business policy to play so heavily upon the Chaplin. Professionally, she is still Mildred Harris, and should be advertised as such. Any reference to her marriage should be subordinated to her own playing name. But the chief objection to this advertisement is its wretched art work. Sketching and fancy lettering should be employed to embellish not to obscure an announcement, and here the artist has done his best to hide the facts by running his lettering across three tints. It may look pretty, but it is not an advertisement.

Keep Them Pleased.

A dissatisfied patron is not merely one patron lost. He may draw several from your list of regulars through personal influence. Be slow to give offense even if the patron may seem to be unreasonable.

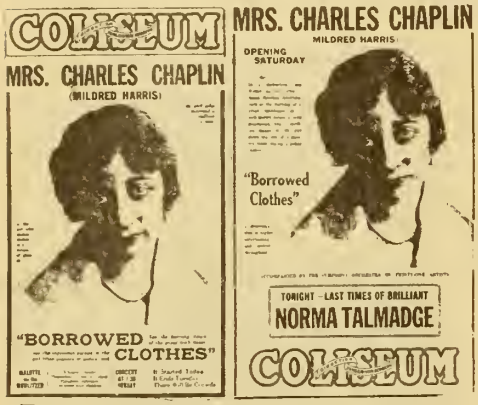
Music Counts.

There are people here in town who take a half hour street car ride, passing half a dozen other houses, to attend a certain theatre where the music is made a feature. One man put it in a nutshell the other day. "I don't care much about pictures," he explained, "and I seldom go to see a particular picture. I know that I shall hear a good musical program,

enjoy a comfortable seat, and perhaps a good picture. If the picture is not what I like, I know the music will be, so I am taking no chance." Do not merely have music to play the pictures. Offer some good musical selections. It will pay you to build up along these lines.

More of the Bride.

We shall be rather glad when Mildred Harris gets her own name back—if she ever does. Here is the way the Coliseum, Seattle, handled the subject. We think that a prettier portrait might have been selected, but the Seattle papers do not give good results from any cuts as a rule, and small stuff is murdered. These displays are each four fifteens, and are



Two Four Fifteens in Which the Layout Permits the Talk to be Used to the Greatest Advantage.

notable chiefly for the manner in which the type is displayed. There is not a line in either display that cannot be read at a glance, and the entire message is gotten over without difficulty. That on the right is a coming and the other a current space. It will be noted that the chief sales talk is in the advance, where it should be. Not the lines on the left:

It started today.
It ends Tuesday.
There will be crowds.

This will make a good pick-up. But don't emphasize the crowds too strongly. Lately, we saw Ralph Ruffner's "Try to get in" amended to "Bring your lunch and try to get in." This was from an Eastern paper, and we think that the addition will discourage many from trying to get in, because it gives over-emphasis to the difficulty in gaining admission. Tell them to come early and you have an argument. Tell them it is almost impossible to get in, and many will not try.

Old Style.

This three fours from the Royal, St. Louis, tries to get too much into the space. It looks more crowded than it is because it has been badly set, but there is too much copy there at best. Much

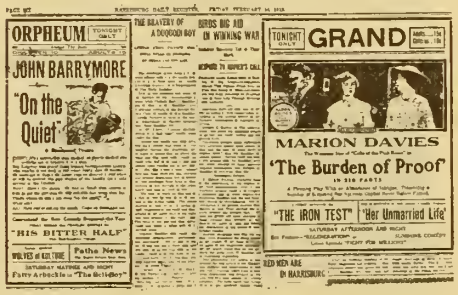
TODAY AND ALL THIS WEEK
ROYAL THEATER
SIXTH AND OLIVE
ADVANCED FIRST-RUN PHOTOPLAYS
MENGES ORCHESTRA
DOORS OPEN 12 NOON DAILY
PRICES 20c AND 15c
VAMPS THAT ARE OUT VAMPED
UNIVERSAL-JEWEL PRODUCTIONS PRESENTS
MISS LOIS WEBER'S
Most notable success of her entire brilliant career in the dramatic world. A striking, bold subject of souls, subtle passions and tragedies described without fear of condemnation.
"EVEN AS YOU AND I"
This drama of raging souls at bay has evoked more praise, more talk, more criticism, than any other picture produced by this woman genius of the screen, who discovered Mildred Harris and who gave us "The Price of a Good Time," "Where Are My Children?" "Idle Wives" and Other Jewel Successes.
ALL-STAR CAST — PRISCILLA DEAN — HERBERT RAWLINSON — BEN WILSON

A Three Fours in which There Is Too Much Type for the Space.

could have been done by cutting out a lot of the rule work at the top and by setting the two banks in an eight-point roman instead of using a bold face. This would have given greater value to the more important black letters, would have been easier to read, and would have given some white space for contrast. This is old-fashioned composition; the sort of stuff that would bring joy to the heart of a small town job compositor, but it is not good advertising. Greater use should have been made of the name of the star, who is thrown to the bottom with two of her support. It is a good plan to play up Miss Weber's productions, but the star should not be neglected. She is advertising capital, too.

Steve Stunts.

Steve Farrar believes in taking what advertising space he needs instead of taking a regular space no matter what he has. The other day he had a good story. He felt that he did not need to



Showing How Steve Farrar Uses a Small Space When He Thinks the Attraction Will Practically Sell Itself.

spend too much, so he took a double nine and a half, got a fairly good display for the name and title and then told about the story in a way to arouse curiosity. He did not take three inches just because the other house had. He took what he needed, but he felt that he needed to fight harder when the other house had "The Cavell Case," so he hit up the display, taking three eights. He knows he has got to fight and fight hard to hold his crowd. He knows, too, that it will be wise not to talk too much, for he has not as much to talk about, so he gets interest in his story and stops. He has three comedies, and he counts on his comedies to do the rest. Apparently comedies pull in Harrisburg, for they run two and three to the bill as a rule, and especially when there is something at the other house to be fought. And, talking of comedies, we show two

A NEW HELP FOR MANAGERS

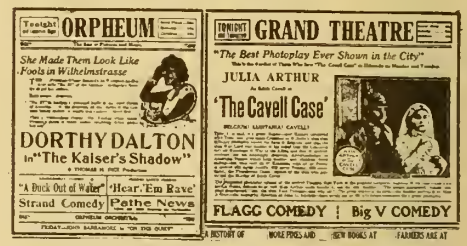
Picture Theatre Advertising

By EPES WINTHROP SARGENT
Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throw-aways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

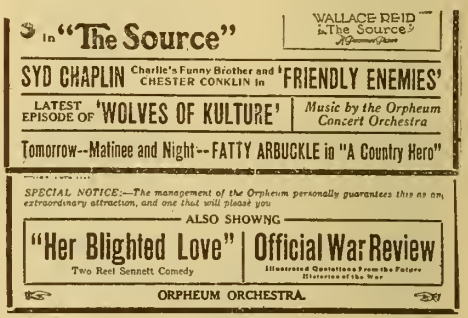
MOVING PICTURE WORLD
516 Fifth Ave., New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

examples of the manner in which Steve handles his smaller features. We like the bottom style the best. Rules clear across the space should never be permitted. Paneling is better, but the main thing is to get the bill considered as a whole, and this cannot be done if the entire layout is


Tonight ORPHEUM
She Made Them Look Like Fools in Wilhelmstrasse
DORTHY DALTON
in "The Kaiser's Shadow"
"A Duck Out of Water" "Hear 'Em Rave"
Strand Comedy Pathe News
TONIGHT GRAND THEATRE
"The Best Photoplay Ever Shown in the City"
JULIA ARTHUR
'The Cavell Case'
FLAGG COMEDY | Big V COMEDY

Where the Space Is More Evenly Divided.

all tied up with bits of rule work. If you will look at the first advertisement of these three you will see where the misplacing of a rule makes a comedy "Guaranteed the best comedy-drama of the year." This line applies to the feature, but it is cut off from the feature and put into a pen with the comedy, from which

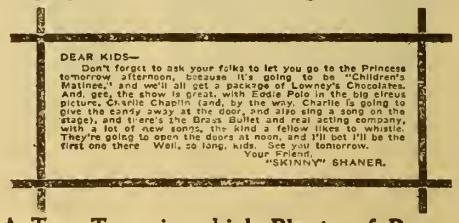

in "The Source"
WALLACE REID in The Source
SYD CHAPLIN Charlie's Funny Brother and CHESTER CONKLIN in 'FRIENDLY ENEMIES'
LATEST EPISODE OF 'WOLVES OF KULTURE'
Music by the Orpheum Concert Orchestra
Tomorrow--Matinee and Night--FATTY ARBUCKLE in "A Country Hero"
SPECIAL NOTICE:—The management of the Orpheum personally guarantees this as an extraordinary attraction, and one that will please you
ALSO SHOWNG
"Her Blighted Love"
Two Reel Sennett Comedy
Official War Review
Illustrated Quotations from the Future Historians of the War
ORPHEUM ORCHESTRA.

Two Ways of Handling the Smaller Features.

it cannot escape. Both houses are going through that personal guarantee period, but they make the mistake of using it too often and without system. The Hardwick Brothers, who were the first to bring this idea to a science, made it mean something when they used it. It was not just another advertising line, but really a personal guarantee. They meant it just that way.

Small and Good.

Here is a double two from the Princess, Calgary, Can. It is not large, but it stands out on the page above much larger displays. It is not a thing to be used


DEAR KIDS—
Don't forget to ask your folks to let you go to the Princess tomorrow afternoon, because it's going to be "Children's Matinee," and we'll all get a package of Lowney's Chocolates. And, gee, the show is great, with Eddie Polo in the big circus picture, Charlie Chaplin (and, by the way, Charlie is going to give the candy away at the door, and also sing a song on the stage), and there's the Brass Bullet and real acting company, with a lot of new songs, the kind a fellow likes to whistle. They're going to open the doors at noon, and I'll bet I'll be the first one there Well, so long, kids. See you tomorrow.
Your Friend,
"SKINNY" SHANER.

A Two Twos in which Plenty of Room Is Found for Display in Spite of Much Matter.

regularly, but for a "just once" it works well, and many persons will stop to read through curiosity who would pass it over were it of the same display type as the rest. Try it some time and see how it works for you.

Give Them a Chance.

If you run a transient house and depend upon your lobby showing to get them in, don't make the mistake of filling your lobby so full of attractors that they cannot get in. Give them a chance. Keep your passage to the box office and to the entrance clear. Make it *easy* not merely possible to buy a ticket.

Tips for the House Manager

Conducted by E. T. KEYSER

Making the Aisle Safe for Your Patrons' Feet

A LARGE, late patron of the picture show stumbled down the dim aisle which, to him, in contrast with outside daylight, was pitchy darkness. He walked by faith and not by sight, and apparently his faith was missing on two cylinders.

Four rows from the rear he connected with a cane that was projecting slightly into the passageway, recovering his balance, but losing his temper, the large patron progressed screenward only to come in contact with a carelessly placed foot of some one who had become so interested in the picture as to fail to realize that he was extending over the building line.

Even at that, the large and late one would have finally made a safe mooring but for the sad fact that the occupant of another aisle seat had been shopping with voluminous results and had carefully placed said carefully wrapped results alongside his seat while removing his gloves.

The bundle was the large one's Waterloo, and after untangling his vocabulary and getting rid of a hurried apology for being on both earth and the package, he retired without even asking for a rebate on the war tax.

All of which might have been avoided if the house manager had permitted a little helpful illumination to guide the feet of his patrons in their search for seats.

It was to prevent such little unpleasantnesses as we have described that the Brookins Company, of Euclid avenue and East Eighteenth street, Cleveland, devised the Aislelite, which makes the aisle a safely lighted passageway at all times without interfering with screen effects.

The Aislelite, as the illustration shows, resembles one of those desk lights which put all the light on the desk while keeping the glare out of one's eyes. It is to be attached to the seat frames directly under the arm rest and lights the aisle sufficiently to make walking therein comfortable and safe without spoiling the picture.

The number of Aislelites required for a house depends upon the number of rows into which the seating is divided and also the number of aisles. It may be computed upon the following basis:

For a level or sloping floor, commence with the last row on each aisle, and on that seat and each succeeding sixth seat install the light, then on the opposite side of the same aisle install the Aislelite, commencing with the third seat from the rear and continue with each sixth seat. Where steps in the aisle cut off the diffusion of light, the fixtures should be but four rows apart.

It will be seen that on level or sloping aisles three fixtures will be required to light seven rows of seats, while in a stepped aisle three fixtures will light five rows.

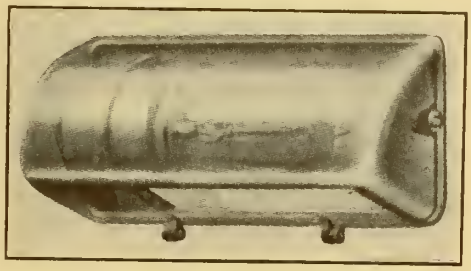


Exhibit A—Ghost View of Aislelite.

The current consumption may be calculated on a basis of ten watts for each fixture, as the Aislelite takes the ten-watt Mazda sign lamp with an S-14 bulb.

They Recognize a Good Thing.

I have received the following communications in regard to the First Aid Kit for Busted Cap Screws, which was illustrated and described in this department in the issue of March 22:

Endicott, N. Y., March 24, '19.

E. T. Keyser:

We were very much interested in your news item regarding the First Aid Kit for Busted Cap Screws. We are somewhat surprised to learn that there are some folks still in existence who have something that is worthy to exploit, like the kit that you refer to, and do not know the value of proper advertising necessary to reap the desired profit that we are all looking for. We would like one of the kits and will appreciate any information that you may supply us with so that we may add one or more sets of these handly little outfits to our equipment in the different houses that we operate.

Thanking you in advance for the above favor, with best wishes, we beg to remain,

Yours truly,
ENDICOTT THEATRE CO.,
Benj. H. Dittrich,
Manager.

Balto., March 25, 1919.

E. T. Keyser:

Dear Sir—Kindly furnish me with information of the following: First Aid Kit for Busted Cap Screws. Where can I get and the cost of same. It's something that I have wished for from the beginning of my projectionist career.

Thanking you for your trouble, I remain,

F. CLARENCE GROTE.

I have advised Messrs. Dittrich and Grote as to where the kits may be procured, and if any of the rest of you want a set will be glad to help you out.

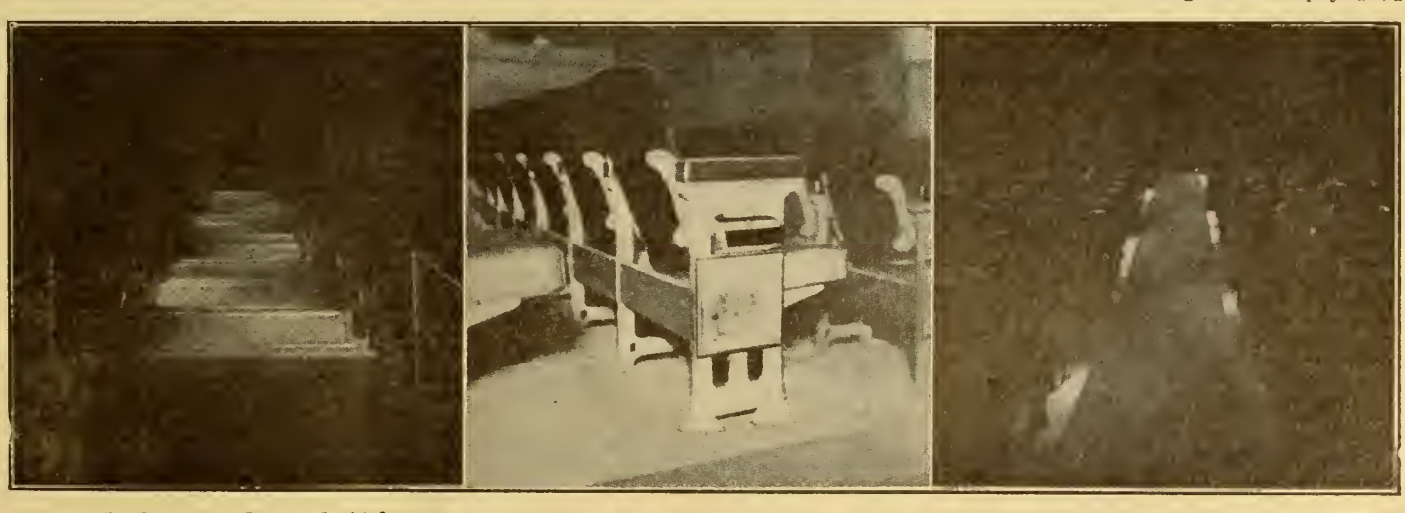
To the House Manager.

THIS department is yours. In it from time to time will appear descriptions of accessories and equipment—outside the projection field—which will interest you and save you time and money.

When you put over a stunt in house arrangement or furnishing that would help the other fellow, tell us about it and we'll publish it.

When you are pleased with any particular line of theatre supplies, tell us so that we may pass the tip along.

When you are puzzled as to where to procure any equipment for your house, write this department and we will dig it up for you—if it is made.



Lighting a Stepped Aisle. Attached to Side of Seat. Lighting a Level or Sloping Aisle.

Three Views of the Aislelite's Activities.

Projection Department

Conducted by F. H. RICHARDSON

Important Notice.

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Lens Charts for Framing.

In response to requests from several progressive projectionists we have had the lens charts printed on heavy paper, size 11x17 inches, for framing.

These charts should form a part of the equipment of every projectionist. Remit the sum of 50 cents and they (both charts on one sheet) will be sent you in a mailing tube. You can then have them framed for your projection room. They are of size which shows up very clearly. The figures on Chart No. 1 are ¼-inch high. Those of Chart No. 2 a bit smaller. There is no longer the slightest question as to the value of these charts. Make them a permanent part of your equipment and be up to date.

Addresses Wanted.

This department has occasional inquiries for addresses of dealers in motion picture supplies in various cities or parts of the country. For instance, just now a large manufacturer asks addresses of all reliable dealers on the Pacific Coast.

My records in this are a bit out of date. Will dealers kindly send me a letterhead, so that I may get an up-to-date list of addresses?

A Fine Projection Plant.

W. W. Brumberg, to whom I remove my hat as being a high-class projectionist, sends the following interesting communication from Douglas, Arizona:

"Dear Mr. Richardson: Well, I am back again, after a year and nine months in Uncle Sam's navy. Suppose I had better re-introduce myself, as events happen pretty fast with you, and it is easy to forget. While on your Big Trip in 1917 you stopped in Tucson, Arizona, and addressed the theatre men there. Might add that you woke up the exhibitors to such an extent that their projectionists were given the right kind of consideration. You also inspected the projection rooms of the city. I was then in charge of projection at the Opera House, and in your account of your visit you were good enough to say some very kind things about its equipment.

"Well, now that I am back in the game, I hope to be able to contribute to the department right along. I only hope that in the future I may get as much good out of it as I did in the past.

"Am now in charge of projection at the Grand Theatre. Those I am working for are as keenly interested in high-class screen results as I am myself. They realize the fact, which so many do not, viz., that excellence of screen results is very largely what they have to sell; hence, the higher the class of projection the more seats will be filled, and the wider will be the smile of the cashier. This theatre has recently been completed. It cost a quarter of a million dollars (2,500,000 ten cent or an even million twenty-five cent admissions.—Ed.), and one might almost say it was built around the projection room. The projection room occupies an ideal location. It is in the center of the front of the balcony, roof of room being sloped so that people seated to rear of it have a perfect view of screen. Distance of projection, 68 feet. The room is of reinforced concrete throughout. All wiring is in conduit. There are proper inlet ducts for fresh air and an exhaust vent. Ports are of proper size. Have two De Luxe Motiograph projectors, but same may soon be switched to another of our theatres and another popular make of projector installed in their place. There is a transverter, type L, 50-50, machine, a motor rewind, framing lamps, automatic dowsers, same as at Opera House, Tucson, which were described in the department June 2, 1917, issue. There are dimmers in series, with dimmers on the stage for different colored lights in the indirect bowls and alcove lighting system. There are lockers, running water, typewriter, and many other things which go to make the projection room equipment ideal. The room is 11x14, with two adjoining rooms, one for generator and other for lockers. Entrance to projection room is from mezzanine floor.

"The theatre seats 1,650; all seats upholstered. Everything is commodious. The owners believed in providing comfort for patrons, rather than trying to crowd in every possible seat. The picture is a nineteen-footer.

"As I was in the service when the December 28 issue came out I missed the new lens chart. Will you therefore give me the correct lineup. Use 45 amperes D. C. Projection lenses, 1⅝ inches diameter. Back focus, 2 7/16 inches. Use ⅝-inch cored upper and 11/16-inch Silvertip lower. Have good light at present, but have a hunch that it can be improved, and want you to help me do it. As soon as I hear from you will install correct lineup in the way of condensers, etc. Hope you have fully recovered from your recent trouble."

Mighty glad to welcome you back, Brother Brumberg. The profession cannot afford to lose your kind. I would call the attention of exhibitors and architects to the fact that in very many cases it is entirely practical to locate the projection room as has been done in the Grand. Reinforced concrete is excellent, though I would have preferred hollow tile as being lighter and more thoroughly soundproof. But that is not a criticism by any manner of means. You surely have a most excellent equipment. Don't know whether to congratulate you or your employers more heartily. Guess it is you, however, because they will reap their reward every hour the theatre operates. But I must most earnestly compliment them on their good sense and sound judgment in the matter of location and equipment of the projection room. When I look around and see the number of examples of plain, unvarnished stupidity in both these items, a projection installation such as yours is like unto shade and cool drink after a day in the desert without water.

As to your optical train, you can secure copy of the lens charts, on heavy paper, size 11x17 inches, for framing, by remitting the sum of fifty cents to the Moving Picture World, 516 Fifth avenue, New York City. Every up-to-date projectionist should secure a copy of the charts and have it framed for his projection room. You are using 45 amperes D. C. Correct line-up will be as follows: Two 6.5 condenser lenses, spaced with their apexes not to exceed 1/16-inch apart. This latter is imperative. Distance center of condenser combination to aperture just a trifle more than 17.5 inches. Projection lenses are of sufficient diameter. As to shutter position, the best you can do is to get the shutter as close to the lens as you can. Your condenser aereal image will, I am pretty sure, be inside the lens barrel. It should be about 6.75 inches from the aperture. We shall be glad, of course, to have your contributions.

By the way, you don't mean 11/16-inch silvertile lower do you? You should have about a 5/16, I think.

CARBON STUBS WANTED.

Some weeks ago we asked for carbon stubs, both A. C. and D. C., from projectionists using amperage in excess of 60 and up to 100.

The response has not been at all satisfactory. These stubs, which need not be more than an inch long (it is the crater I want), are to be used in extending the lens table from 60 to 100 amperes. Only upper stubs are wanted, and it is imperative that the exact ameperage be given.

Surely you can help to that extent. Don't think the "other fellow" will send stubs. DO IT YOURSELF, because there is no danger of having too many. The more the better. Get busy.

Illumination Increases with Amperage.

For lo this long time we have all been puzzled by the fact that whereas backtesting seems to prove that only a certain, and relatively small definite area of the crater is available to the lens system of the projector, still the screen illumination unquestionably does increase with

increased amperage without any altering of the optical train. This enigma was further complicated by the fact that whereas up to about 60 amperes D. C. the gain through increased amperage seemed fairly steady, beyond that point it decreased gradually, and with increasing slowness, until at about 120 amperes it apparently entirely disappeared. At least it became entirely imperceptible to the eye.

Several attempts to solve the riddle have been made. Lester Bowen, projectionist, attributed it to forced volatization of carbon, which, according to his theory, caused increased brilliancy of the crater per unit of area. This department neither accepted or denied this explanation. It was inclined to doubt, though unable to offer proof that friend Bowen's theory was in error. Mr. Mott, of the National Carbon Company laboratories, offered an explanation that the increased amperage stabilized the position of the area of greatest crater brilliancy, which, at lower amperage, had, said he, tendency to wander. This theory we took immediate issue with, since it seemed to be disputed by known facts. And there the matter rested up to date.

But now comes that old war horse, John Griffith, Ansonia, Conn., who has already, through this department, done so much wonderful work on the optics of the projector—work of real, practical value to the projectionist, and advances the following, which, on the face of it, looks good to yours truly—so good, in fact, that we have already arranged for experiments which will prove or disprove its correctness. The resul twill be hereto appended. Mr. Griffith says:

"The subject of this letter is found on page 1036, February 26 issue, in which is found your discussion of the theory attributed to Mr. Mott, of the National Carbon Company laboratories. I was greatly interested in your comments thereon. I do not think I have contributed my theory on this subject, which is a matter to which I have given much thought.

"The explanation of added screen brilliancy with increased amperage, which means additional crater area, without changing the factors of the optical train or altering their adjustment is, after all, a very simple one. Each point of the entire area of the front condenser surface is projecting a complete image of the crater to some part of the spot. This is easily verified. The size of the crater images projected by à condenser-surface point is, however, much smaller than the spot itself. These images will even be found, where ordinary amperage is used, to be smaller than the aperture opening, this by reason of the fact that the ratio of enlargement between the size of the crater and the size of the spot is different when projected by the whole condenser and when projected by a single point of th econdenser surface. This being the case the crater image as projected by a point of the condenser surface, when ordinary amperage is used, can be enlarged considerably before having an area equal to that of the aperture opening.

"To understand this matter fully one must be familiar with the fact that the 'spot' is a complicated affair, composed of innumerable small crater images projected by pin-points of the front condenser surface, the images being somewhat scattered. This statement may be verified by moving a plate with a small hole in its center across the condenser surface, being sure the hole rests snugly against the lens. This hole must, of course, be in the center of a plate large enough to cover the rest of the surface of the lens. It will be found that the image projected through this small hole will move about within the limits of the area of the 'spot.' That is, of course, due to the fact that the crater images from all points of the surface of the condenser cannot be focused so that they reach the axis of the condenser ray at any one plane (At any one distance from the condenser. —Ed.).

"Having grasped these facts, let us now revert to our original subject, viz.: What the effect of increased amperage, hence increased crater area, will be. First, increased area of crater will not only automatically increase the size of the spot, as a whole, but it will also increase the size (area) of the individual crater images projected by each pinpoint of the condenser surface. This is quite obvious. It is the simplest of simple optical laws and is infallible in its operation. This fact being established, and inasmuch as the point crater images are smaller in area than is the aperture opening, when using ordinary amperage (by ordinary amperage anything below say 60 is meant.—Ed.) it follows that with any increase in current strength, causing increase in crater area, there would be increase in the area of the individual images, which means that there would be additional light flux through the aperture. And this gain would continue as crater area is increased up to the point where the area of the separate crater images became equil in area to the area of the aperture opening. To put it in other words, more light would pass through each point of the condenser surface as crater area is increased. This added light would, however, only be entirely utilized at the screen from those images became equal in area to the area aperture center—which strike the aperture squarely—and this is only a relatively small percentage of the whole. A very large percentage of the images overlap on the cooling plate, so that only a portion of their area falls upon the aperture opening. The rest of their light is lost.

"When crater area has, by increased amperage, been increased to the point where images which have their axis at or near the center of the aperture opening completely cover the opening, then no further gain in light is possible, except from those images which overlap the aperture and cooling plate, or, in other words, those images which are only partly effective at the aperture. It will thus readily be seen that added crater area (amperage) will contribute some more light to the screen, but as amperage is increased the proportional increase in effective light is diminished because of the fact that more and more of these overlapping images are extended over the entire aperture, until a point is reached where all but the very outlying images do so cover the aperture, or nearly cover it. Beyond this point, while there may still be some added gain, through increase of amperage, from the outer images, it becomes too slight to be discerned by anything but the most delicate light-measuring instruments.

"We thus see that added screen brilliancy from increased amperage does not prove or mean that there is any increase in crater brilliancy per unit of area."

The test, which was made in the testing room of the Precision Machine Company, witnessed by E. S. Porter, fully bore out Brother Griffiths' theory. And thus has Griffiths, through this department, solved another mystery which has been puzzling use for lo an extended period. We used a pinhole 5/1000 of an inch in diameter, and the test bore out every one of Griffiths' arguments. Also it showed us a new way to study the arc, especially as to uniformity of illumination of crater. In attempting this experiment, which you can all try for yourselves, remember two things, viz.: The hole must be a very small one and must be flat against the lens surface all the time. It should be in the center of a sheet metal plate about ten inches square, so that the surplus will keep the lens covered while you move the hole to any part of the lens you desire. You will find there will be a central bright spot, surrounded by a wide halo. This halo is caused by spherical aberration. The bright spot is what you must watch.

Current Effect on Crater.

On page 1495, March 15 issue, appears an excellent article by G. F. Benkelman, of the Speer Carbon Company laboratories, St. Marys, Pa., under the caption, "Current Effect on Craters." This article is the first we remember having appeared in this department since its inception in March, 1910, without first having subject to the scrutiny of the conductor. When it came, however, we were flat on our back, all in, down, and pretty darned nearly out, and for the very first time in the history of the department it began to look as though there might be a shortage of "copy." So in it went. But we are not thus to be cheated of our just due. We feel we must take a whack at it, if only to ruffle neighbor Benkelman's feelings.

In the first place, let us point out the fact that the crater angle shown in Figure 1 is decidedly inefficient. The crater can readily be maintained at a considerably less angle to the lens than that shown, and the more nearly the crater is parallel to the lens the (a) greater the light flux available to the lens, and (b) the more nearly the crater image can be focused in one plane. I would also call attention to the fact that with the test plate located as shown any variation of crater angle in the various tests would have a decided effect on results, though very likely this point was carefully checked up at each test.

We note, with considerable satisfaction, that Mr. Benkelman's tests have sustained the position of this department and its editor in one important item. He says, third column, page 1495, March 15 issue, second paragraph: "It is to be noted that the c. p. of the ⅝ carbon is greater than the ¾, and that the ¾ is greater than the ⅞, at the same current value.

Examination of the pages of back numbers of this department will prove that, while we have accepted, broadly, the statements of the authorities, that crater c. p. is constant at 130 c. p. per square mm, when cored carbons are used, still, in our opinion, this would be modified to some extent unless the carbon be worked at or near capacity. We based this view on the fact that where a carbon is worked much under capacity there is considerable comparatively cool carbon lying near the crater, which could not, it seemed to us, help but act to cool the crater surface to some extent.

Mr. Benkelman arrives at the conclusion that maximum crater c. p. is only had when carbons are worked just below their penciling point—which means, in other words, when worked right up to capacity. This appeals to us as sound logic. We are of the opinion that Mr. Benkelman's conclusion in this respect is absolutely correct. But either we do not correctly understand curve 1080, or else there is something wrong somewhere. As we understand it, the c. p. advances in a perfectly straight line as the amperage is raised from about 37 to about 65 when using ⅝ carbon. Now, since 37 is far below the normal capacity of a ⅝ carbon, it seems to us the line should not be straight, but should curve slightly from 37 amperes to about 40, and then rather sharply up until needling starts. We should appreciate an explanation from Friend Benkelman of this seeming contradiction. The results shown in curves 1082 and 1083 seem to indicate need for more study of this phase of matters. If it is true that crater area increases with increase in size of carbons, current remaining the same, and that crater brilliancy per unit of area decreases as area increases, then the statement that crater brilliancy is constant at 130 c. p. (cored carbons) per square mm, regardless of current strength, is in a measure overturned, and would only hold true with carbons loaded just to full capacity. But we are not yet prepared to accept this as fact without further tests. That the c. p. per square mm may be changed somewhat by radiation by reason of prox-

imity of mass of comparatively cool carbon, where carbons are worked very much below capacity, we do believe, but that crater size changes merely through change in carbon size we cannot yet accept as fact, except in cases where the change is from a carbon working above capacity to one working below capacity, or vice versa.

For the two grades used for the tests, presumably Speer and National, though that is only a guess, Mr. Benkelman places the penciling point at 65 amperes for 5/8, 80 for 3/4 and 100 for 7/8-inch carbons. This would indicate a very decided tendency on the part of projectionists to underload their carbons. According to Benkelman's conclusions, 5/8 carbons should be used at about 60 amperes, and 7/8 at about 75, which would seem to indicate need for a finer subdivision of sizes. If his conclusions are correct, we should have a 12/16-inch cored carbon, which would operate economically at about 68 amperes; also we need to use more 1/2-inch carbons, and need a size between half-inch and five-eighths. As a matter of fact, if Benkelmen be right, practically all theatres using less than 60 amperes D. C. are using too large carbons.

But there is another side to this whole argument, viz., working carbons right up to the limit of capacity means very close attention on the part of projectionists. He cannot be rewinding carbons or doing other stunts. He must be right there on friend job, else he will have trouble with his light pronto. But if Benkelman is right in his conclusions, then the projectionist who does place results ahead of convenience, and who is a projectionist, not a rewind and general utility boy, can get considerably increased screen illumination by working his carbons at just below the penciling point. Anyhow, the point is one we should understand, and we thank Friend Benkelman for giving us the data.

We would like reports from projectionists who test this matter out. Let your report cover results as to increased illumination, steadiness of operation of the arc and such other points as seem of importance or interest.

Suggestion to Precision Company.

John Griffiths, Ansonia, Connecticut, says:

"Tried to make myself a counting device a year or so ago, same to be used as change-over signal. It is a good stunt, but in my opinion, the counter face should be like a clock dial, and should be located on the front wall—something a fellow can see plainly from any part of the room. Drive could be by means of a flexible shaft."

Cannot agree with you this time, Brother Griffiths. In the first place such a device would be too costly; also, whereas it is possible the Simplex Counter might be somewhat improved as to location and size (I do not know as to that), it is unnecessary, in my judgment, to have it on the front wall. If the projectionist is beside his machine, where he belongs, he should have no difficulty in seeing the counter as at present located.

A Good Laugh Alee Samee.

A former bunkie of my son wrote: "Well, I'm a civilian since ten o'clock this morning. Guess I'll have taps played over friend uniform and then bury it with military honors. Gee, it feels good to be one's own boss again. I do hope there'll be no more "Me und Gott wars" in my time, because if there are I am going to appear in the role of spectator. I'll hide in some large forest, and if the military authorities desire my distinguished services they will have to burn said forest and sift the ashes. I've done mine, thanks, and enough is quite sufficient. Selah. I have spoken!"

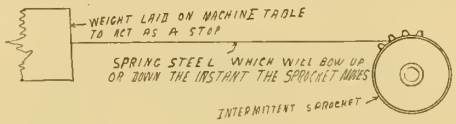
"Manager Wanted" is an advertisement frequently appearing in The World's Classified department. Give it a try and better your position.

To Tell When the Intermittent Moves.

J. L. Bolivida, New York City, asks:

"For certain reasons I desire to be able to tell precisely when the intermittent sprocket starts to move. For my purpose it is necessary that the exact beginning of movement be determined. Neither the fingers or the eyes are accurate enough for my purpose. Can you suggest a more accurate method?"

A plan which will meet your requirements was suggested to this department by one of its correspondents some time ago. In the illustration we see how it


WEIGHT LAID ON MACHINE TABLE TO ACT AS A STOP
SPRING STEEL WHICH WILL BOW UP OR DOWN THE INSTANT THE SPROCKET MOVES
INTERMITTENT SPROCKET

works. A heavy weight is laid on the machine table, or on a block high enough so that the weight will come opposite the top of the intermittent sprocket. Next we secure a straight, thin piece of spring steel, such as, for instance, the mainspring of a watch is made of, or a trifle heavier. This strip may be any convenient length, say four inches. One end of it is placed against an intermittent sprocket tooth, and the other against the weight, as shown, the weight being shoved tight enough so that all lost motion in the sprocket is taken up. Having arranged matters thus it will readily be seen that the instant the sprocket begins to move the spring will begin to bow, either up or down, and the movement will be readily felt or seen. And there you are.

Effect of Changes on Optical Train.

From the South comes the following:

"We are using 60 amperes A. C. through an A. C. compensarc. Two 6.5 piano convex condenser lenses. Distance centre of condenser combination, 18.5 inches; 5.5 E. F. projection lens, which gives us a 12-foot 8-inch picture at 79 feet. We use National White Light 5/8-inch carbons. Our shutter is set 12.5 inches from the aperture (aerial image, 0.8x1.1 inch), with its blades cut down to minimum. Our projection lens is 1.75 inches in diameter.

"We are enlarging the theatre and will have a distance of projection of 97 feet instead of 79, and the screen will be 16 feet, which same we propose to cover as nearly as may be.

"According to your charts published December 28 last, which we have framed, we will need the same lens combination and distance dondenser to aperture as we now have, and the same projection lens will give us about a 15.5-foot picture at the 97-foot throw. Query: Is this correct? Also do you think we can get enough light with 60 amperes A. C. for the enlarged picture using extra-lite shutters, which same we have bought and expect daily to arrive? We understand the diffusion of light on the larger screen as compared to the smaller one, but we would like to have your opinion, as it will not be possible to actually try the thing ou tuntil some time later. If it develops that we cannot get enough light at 60 amperes, would it be practical to increase amperage to 70 or 80 by hooking up two compensarcs in multiple, and, if so, what combination of condensers, distances, etc., will be required? Also, would the 5/8 carbons be large enough, and what effect would the increased heat have on the condenser? Would meniscus bi-convex help much. Tried to buy some, but have been unable to get them. Have tried to make plain to you what we want to know. We are subscribers and *readers* of the Moving Picture World. We have heard of your illness and hope that you are on the high road to recovery."

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As clear, understandable and explicit data as I have received for a good, long while. Many thanks for your good wishes. I am all right again, thanks be! And now to business. The lens charts are based primarially on the minimum distance a condenser lens can be placed from a condenser lens without excessive breakage. This means that the various combinations are based on *amperage*, and that the same amperage calls for the same combination in all cases, regardless of all other considerations. The combinations for A. C. are much less in number than those for D. C., there being, in fact, only two, viz.: For 40 and for 60 amperes, which means that up to 50 you would use the 40 ampere combination and above that the 60 ampere one. Under present conditions, with a projection lens 1.75 inches in diameter, you are losing considerable light. Unfortunately I have not the figures by me just now, but would estimate it at 10 per cent. of the total. The increased distance of projection will act to slightly lessen the back focus of your projection lens, though not much. Meniscus bi-convex condensers (see chart for combination) would lessen, if not entirely, stop the loss of light referred to, hence would help.

You should be able to get a very fair projection light on a 15.5-foot picture with 60 amperes A. C., provided you have a good screen. It will not, however, be as brilliant as your present light, hence may not be satisfactory. Yes, you can hitch two A. C. compensarcs in multiple, and by setting them both at 40 can get 80 amperes, which will give you a very excellent projection light. On the whole, however, I would advise you to try out the 60 amperes first. You seem to be careful, painstaking men who will get all there is in the 60 out, and I have seen some excellent pictures put on with 60 amperes A. C. If you think it advisable to use 70 or 80 amperes, however, you will, I think, find the 60 ampere condenser combination O. K. up to 70 amperes, but if you use 80, then I think you will find one 6.5 and one 7.5 plano convex about right, with 17 inches from centre of condenser combination to aperture. In other words, the 50 ampere D. C. set. But if you can get M. Bi-C. lenses, then a 6.5 meniscus and an 8.5 bi-convex, with 19 inches, will be better. If you can get 2-inch diameter projection lenses, then there will be only a small light loss with plano convex lenses. Would prefer you to consult the National Carbon Company, Cleveland, Ohio, as to size carbons required.

I note what you say about being subscribers and *readers*. That latter is the *big* thing. There are too many who subscribe, glance through, but fail to really read understandingly.

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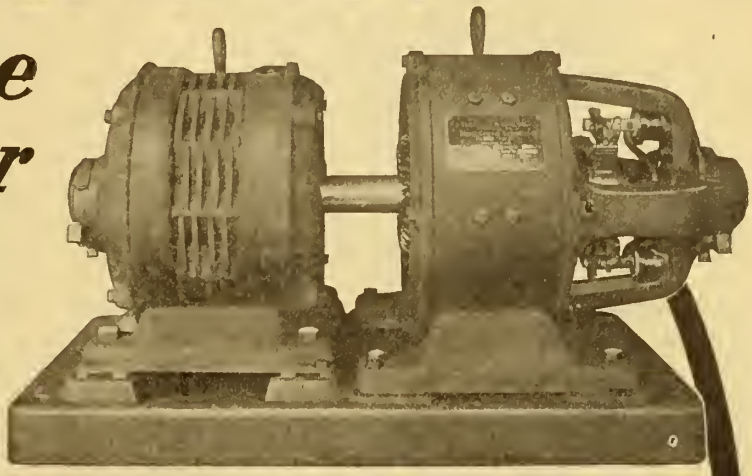

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produce pictures with great artistic and mechanical perfection. Their productions are universally popular. When a "set-up" is taken, requiring artificial illumination, such as night scenes or other interior work, you will find Westinghouse apparatus assisting in the job. Two Westinghouse Motor Generator Sets are used to supply direct current for studio lighting.

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Birdseye View of William Fox Studios Hollywood, Cal.

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MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"The Way of the Strong"

Released by Metro Pictures Corporation.
Prepared by S. M. Berg.

Theme for Miss Nilsson, Camelia (From Boutonniere Suite, Allegretto Cantabile), Tonning.
1—D. At screening. 1:45. Theme.
2—T. Jim Leybura. :45. Give my regards to Broadway (Direct cue).
3—D. When Alex enters. 2:45. Dramatic Recitative, Levy.
4—D. When Alex leaves shack. 1:30. Appassionata (Aria from Tschaikowsky's Romeo and Juliet), Berge.
5—T. Why, why didn't you tell me. 3:30. Dramatic Narrative, Pement.
6—D. When Audrie leaves sleigh. 2:00. Allegro Agitato No. 1, Kiefert.
7—T. "Nothin' doin' pard." 1:30. Allegro Agitato No. 8, Andino.
8—T. "It's only a short way." 2:00. Vivo Finale (From Symphonette Suite), Berge.
9—T. On the winds of the night. 2:00. Storm Furioso-Minot.
10—T. With the coming of dawn. 3:45. Adagio Cantabile (Excerpts from Beethoven Sonata Pathetique), Berge.
11—T. After eight years in the (dog barking). 2:00. Impish Elves, Borch.
12—T. "Do you remember that day this." (Telephone bell). 2:00. Theme.
13—T. Who's Who in America. 1:30. Valse Divine, Rosey.
14—D. When Alex sees Monica. 1:30. Theme.
15—T. The passing years also brought. 3:30. Canterbury Bells (From Boutonniere Suite—Capricious Allegretto), Tonning.
16—T. Within the week at Mrs. Reginald. 3:15. Mysterious Nights (Valse Dramatic), Berg.
17—T. "It was splendid of you to." 1:45. Theme.
18—T. "You two should know." :45. Sinister Theme, Vely.
19—T. On the stroke of twelve. 2:30. Theme.
20—T. "Gee Auntie did." 2:45. Capricious Annette, Borch.
21—T. Searching always for the weak. 1:00. Clematis (From Boutonniere Suite—Moderato poco Agitato), Tonning.
22—T. "I'm not going to finish." 1:45. Theme.
23—T. The exchange closed amid. 1:30. Turbulence (Agitato Allegro), Borch.
24—T. The way of the coward. 2:15. Dramatic Suspense, Winkler.
25—T. "She, she was my half sister." 3:45. Dramatic Tension No. 36, Andino.
26—T. "You look as if you'd." 4:00. Dramatic Reproach (Andante Expressivo), Berge.
27—D. When Alex enters office. (Glass crash). 3:30. Furioso, Levy.
28—T. The way of the heart. 3:45. Theme. (To end).

"The Silk-Lined Burglar."

Released by Universal Film Manufacturing Company.
Prepared by James C. Bradford.

Theme—Call Around Again, Herbert.
1— At screening. 1:45. Ball Scene (Allegro), Nicode.
2—T. Michael Delano. 1:30. Prelude (Jorsalfar) (Allegretto), Grieg.
3—T. Mary, his pal. 1:30. Serenade (Allegretto), Aitken.
4—T. Seven o'clock. 3:00. Sometime (Fox Trot-Moderato), Friml.
5—T. Robert Melchoir. 2:45. Pickin's (One-step—Allegretto), Kaplan.
6—T. Just married. 2:00. Charming (Valse), Joyce.
7—T. Anxiously waiting. 1:30. Serenade (Allegro), Chaminade.
8—T. Midnight. 2:00. Intermezzo (Allegro) (Introduction out), Granados.
9—T. Turn this around. 1:15. Dramatic Tension (Moderato), Borch.
10—D. Blackie at safe. 2:45. Mysterioso Dramatico No. 61 (Allegro non troppo), Borch.
11—T. A Voman. 2:30. Agitato No. 37 (Agitato), Andino.
12—T. Dere gone. 2:30. Rhapsody (Allegro), Schytte.
13—D. Escape. 3:00. Orgy of Spirits (Allegro), Ilynsky.
14—D. Blackie and Robert enter room. 2:15. Adoration (Moderato), Filipucci.
15—T. He must go to jail. 1:15. Theme.
16—T. It is against the law. 2:30. March Burlesque (Allegretto), Lanciani.
17—T. Wait. 1:15. Pissicato Bluette (Allegretto), Lack.
18—D. Blackie puts on record. 1:15. Goodby (Moderato), Tosti (Phonograph).
19—T. A good crook—changes record. 1:00. A Talking Record (effect).
20—T. My God! 1:30. Hurry No. 33 (Vivace), Minot.
21—T. We owe it all to Blackie. 2:30. Theme.
22—T. I'm working for government. 2:00. Stars and Stripes (Sousa) (last strain).
23—T. My Blackie a copper. 1:15. Theme.

"A Man and His Money."

Released by Goldwyn Pictures Corporation.
Prepared by M. Winkler.

Theme—Sleeping Rose (Valse Lento), Borch.
1—T. Oh, Harry, you were. 2:45. A La Mode (Popular one-step), Rosey. (Automobile effects.)
2—T. That evening. 4:00. Theme. (Automobile effects).
3—T. Hello. 2:45. Hunkatin (Half-tone one-step), Levy.
4—T. Take me back to the club. 2:15. Theme.
5—T. Come on, Harry. 2:15. Sachem (Popular one-step), Rosey (piano only according to action).
6—S. When guests applaud. 1:00. What a Wonderful Mother You'd Be (Direct cue) (Popular song). To be played on piano only).
7—T. The next morning. 1:15. Dramatic Tension No. 9—Andino. (Effect of telephone bell.)
8—T. John Sturgeon, the family. 2:00. Theme.
9—T. Three months later. 2:45. Eleanor (Characteristic Moderato), Deppen.
10—T. It so happens that Betty. 4:15. Babillage (Allegretto Intermezzo), Castillo.
11—T. It's a great life if. 2:30. Theme.
12—T. Why don't you say yes. 3:30. Constance (Characteristic Moderato), Golden.
13—T. Aren't you ashamed of yourself? 2:00. Theme.
14—T. I'm awfully sorry, Mrs. De Long. 2:45. Sparklets (Bright Characteristic), Miles.
15—T. Good girl, everything's. 3:15. Marionette (Characteristic Allegretto), Arndt.
16—T. The next evening. 0:45. Perpetual Motion (Allegro Agitato), Borch.
17—T. Your aunt is very ill. 1:15. Impish Elves (Winsome Intermezzo), Borch. Telephone bell effects.)
18—T. Is this my aunt's house? 1:15. Intermezzo (Allegretto Characteristic), Arensky. (Auto effects.)
19—S. When automobile stops. 2:00. Dramatic Tension No. 36—Andino.
20—T. Which is the road to your. 4:00. (Half-reel Hurry), Levy. (Glass crash and shot.)
21—T. Where are you going? 1:30. Summer Showers (Bright Moderato), Logan. (Storm effects).
22—Theme. 0:45. (Until end.)

"Fighting Destiny."

Released by Vitagraph.
Prepared by S. M. Berg.

Theme—Peacefulness (Andante Semplice), Borch.
1— At opening. 2:00. Theme.
2—T. The object of a last bachelor. 3:15. Babillage (Intermezzo Allegretto), Castillo.
3—D. When Larry's health is drunk. 0:45. For He's a Jolly Good Fellow.
4—T. 2 A. M. 2:15. Gruesome Misterioso, Borch.
5—T. The man was tall, slight. 2:30. Dramatic Tension No. 36—Andino.
6—T. At the commissioner's for. 2:15. Heavy Dramatic Pathetic (No. 10, Luz Photo-Play edition).
7—T. And when Larry arrives at his. 2:30. Theme.
8—D. When Larry hears book dropped. 1:00. Hurry No. 33, Minot.
9—D. When Judge Rundlege enters. 3:00. Reverie (from Pathetic Suite).
10—D. When Larry reaches hospital. 4:45. Elegie (from Pathetic Suite).
11—T. You trust Caryl, she knows. 4:45. Heavy Dramatic Desc. (Set A. B. C. Dramatic Series).
12—D. When Larry smells sauce (china crash). 2:00. Allegro Hurry (Set 2, A. B. C. Dramatic Series).
13—T. The Rendezvous. 2:45. Andante Dramatic No. 15, Herbert.
14—T. What 'Tell Is Levarro. 3:30. Heavy Desc. or Misterioso (Set 15, A. B. C. Dramatic Series).
15—D. When Larry knocks on door. 0:45. (Shots—auto effects.) Agitato (Set 15, A. B. C. Dramatic Series).
16—T. The new beggar. 4:30. Dramatic Andante (Set 15, A. B. C. Dramatic Series).
17—T. Dan's rooms are on de next. (Telephone bell.) 1:30. Theme.
18—D. When Levarro answers telephone. 3:00. Allegro Agitato No. 8—Andino.
19—D. When Larry smashes door. (Electric bell.) 1:30. Agitato No. 69 (Allegro Agitato), Minot.
20—T. Chinatown, grim, dark and mysterious. 2:00. Misterioso Dramatico No. 22, Borch.
21—D. When Chinaman hears noise. (Shots.) 4:30. Furioso (Half-reel Hurry), Levy.
22—D. When Caryl enters. 3:00. There. (To end.)

"That's Good."

Released by Metro Pictures Corporation.
Prepared by S. M. Berg.

Theme—Kisses (Valse Lento), Zamecnik.
1— At screening. 2:00. Theme.
2—T. Ethelbert, I'm surprised at. 4:00. Birds and Butterflies (Intermezzo Capricioso), Vely.
3—T. In happy ignorance. 3:15. The Blushing Serenade (Moderato), Johnson.
4—T. Barrett Prentice. 3:00. Theme.
5—T. I'm a pirate. 3:30. Fairy Phantoms (Allegretto Grazioso), Friedman.
6—T. But Mr. Starr we're—— (Telephone bell.) 3:30. Mysterious Nights (Valse Dramatique), Berg.
7—T. Your uncle must be marvelous. 3:45. Theme.
8—T. Please, Governor, do it for. 2:15. Hearts and Flowers (in subtle burlesque).
9—T. But I tell you it isn't. 2:30. Dramatic Suspense, Winkler.
10—T. You've helped others. 2:00. Bleeding Hearts (Andantino Sentimento), Levy.
11—T. In the language of the classics. 1:30. A La Mode (Popular one-step), Rosey.
12—D. When guests applaud. 0:45. Waltz Moderne (Lento), Rosey.
13—D. When girls leave stage. 1:15. Hunkatin (One-step), Levy.
14—T. Did you ever ride to the. 2:45. Theme.
15—D. When you get through readin'. 4:15. Waltz Divine (Moderato), Rosey.

16—T. Somehow during the next few days. 4:15. Visions (Intermezzo Characteristic), Buse.
17—T. I have picked you for the. 1:45. Theme.
18—D. When Josephine talks to uncle. 2:45. Dramatic Agitato No. 38, Minot.
19—T. Before train time. 3:45. Dramatic Tension No. 9—Andino.
20—T. You, you. 2:15. Dramatic Reproach (Andantino Expressivo), Berge.
21—D. When Josephine reads letter. 1:45. Theme (to end).

"The Wishing Ring Man."

Released by Vitagraph.
Prepared by S. M. Berg.

Theme—Babillage (Allegretto Intermezzo), Castillo.
1— At screening. 3:30. Theme.
2—T. In the afternoon Joy is among. 2:30. Frills and Furbelows (Rondo Rococo), Crespi.
3—T. Dearest, child do you. 1:45. Capricious Annette (Moderato Caprice), Borch.
4—T. I hope nobody else. 2:15. Theme.
5—T. I don't envy you. 4:00. Gavotte (from Garden Suite), Luz.
6—T. Oh, Aunt Lucilla, something's. 2:15. Nocturne (from Garden Suite), Luz.
7—T. You can't go, Joy. 2:00. Theme.
8—To congratulations. 3:15. Visions (Intermezzo Characteristic), Buse.
9—T. Aren't you going to look at. 1:15. Theme.
10—T. So Joy again starts on. 2:45. Graciousness (Intermezzo Characteristic), Smith.
11—T. The engagement hall at the. 1:30. Theme.
12—D. When musicians start to play. 1:30. Hunkatin (One-step), Levy.
13—T. Gale Maddox, who has looked. 2:00. Bleeding Hearts (Andantino Sentimento), Levy.
14—T. I know I only borrowed him. 3:00. Birds and Butterfiles (Intermezzo Capricioso), Vely.
15—T. The afternoon finds Joy. 2:00. Theme.
16—T. Mrs. Hewitt, I'm frightened. 3:00. Shepherd's Pipe (from Romantic Suite).
17—T. Joy, have you forgotten that. 2:45. Why (from Romantic Suite).
18—T. With the morning. 3:15. Remembrance (from Romantic Suite).
19—D. When John joins Joy. (Telephone bell.) 3:00. Third Barcarole (from Romantic Suite).
20—T. You and John come over. 3:00. A La Mode (One-step), Rosey.
21—T. The game is over. Joy. 2:00. Theme.
22—T. Pleading illness, Joy has. 2:00. Adagietto (from Symphonette Suite), Berge.
23—T. Like a landslide it rushes. (Auto and train effects.) 2:00. Perpetual Motion (Allegro Agitato), Borch.
24—T. I would have followed you across. (Train effects.) 1:00. Theme.

"Marie, Ltd."

Released by Select Pictures Corporation.
Prepared by M. Winkler.

Theme—May Dreams (Moderato Romance), Borch.
1—T. Blair Carson returning to New York. 1:20. Galop No. 7, Minot.
2—S. The hold-up. 1:40. Half-Reel Hurry, Levy.
3—T. Most bad men are bluffers. :50. (Continue ff.)
4—T. Drina's mother—Marie. 1:05. Theme.
5—T. In the workroom at the shop. 3:50. Valse Caprice, Rubinstein.
6—T. At Blair's club. 2:30. Impish Elves, Borch.
7—T. After the matinee. Sparklets (Moderato), Miles.
8—T. The next afternoon. :30. (Continue pp.)
9—T. Sure, she's Marie's daughter. 4.50. Valse Moderne (Lento), Rosey.
10—T. After the day's work. :50. Theme.
11—T. Drina ventures to turn out. 2:35. (Continue ff.)
12—T. But mother, this is overcharging. 3:55. Clematis (from Boutonniere Suite) (Moderato Poco Agitato), Tonning.
13—S. Interior of Cabaret. :25. (Continue pp.)
14—T. On Drina's first half holiday. 1:25. Hunkatin (half-tone one-step), Levy.
15—T. As Drina begins to prove. 3:00. Theme.
16—T. Do you realize the. 2:30. Mysterious Nights (Valse Dramatique), Berg.
17—T. In an effort to win back. 3:20. Camella (From Boutonniere Suite) (Allegretto Cantabile), Tonning.
18—T. New York is no longer. :40. (Continue pp.)
19—T. Drina, sweetheart. :25. Piano solo, improvise to action.
20—T. Another mother is worried. 1:50. Dramatic Tension, Levy.
21—T. Her confidence in Blair. 1:05. Theme.
22—S. Oriental dancer in view. 1:30. A La Mode (one-step), Rosey.
23—S. Dancer disappears. :30. Weird Oriental Dance. Levy.
24—S. Orchestra plays a dance number. :40. Tacet.
25—T. Nothing but marriage, old dear. 2:00. Savannah (one-step), Rosey.
26—T. The Colonel burns his bridges. 1:35. Theme.
27—T. A sudden illness. 1:10. Dramatic Recitative, Levy.
28—S. Exterior near building. :40. (Continue pp.)
29—T. Don't ruin your pretty eyes. 2:30. Serenade (Allegretto), Pierne.
30—T. Most bad men are bluffers. 1:15. Dramatic Tension No. 9, Andino.
31—Theme. 1:50. (until end).

"Experimental Marriage."

Released by Select Pictures Corporation.
Prepared by Filmusic Studios.

1—At screening. 5.06. Whispering Flowers (Allegro), Blom.
2—T. But the next morning. 5:18. Capricious Annette (Allegretto), Borch.
3—D. Close-up of Suzanne. 4:00. Adieu (play to action) (Andante), Karganoff.
4—T. Then there comes to Suzanne. 3:09. Solo Dance from "Faust" Ballet (Allegretto), Gounod.
5—T. So this contract marriage. 1:48. In Poppyland No. 13A (Berg Series) (Moderato).
6—T. Foxy's bachelor apartment. 1:50. Funeral March of a Marionette (Allegretto), Gounod.
7—D. Suzanne raps on door. :55. Idilio (Allegro), Lack.
8—T. And the same hour. :54. Where Do We Go from Here? (Allegro).
9—T. And this very foolish girl. 2:28. Loin du Bal (Allegretto), Gillet.
10—D. Flash to watch (close-up). 4:57. Intermezzo (Allegretto), Arensky.
11—T. Excuse me Sorr. 1:16. Tarantelle (omit middle part) (Allegro Moderato), Bohm.
12—T. If you scold, I'll. 3:26. Perpetual Motion (Allegretto), Borch.
13—D. Suzanne sees Dot. 1:02. Misterioso Agitato No. 66 (Berg Series) (Allegro).
14—T. I never thought. 1:01. Hurry No. 1 (Allegro), Langey.
15—T. Later in the day. 3:45. Dramatic Andante No. 32 (Berg Series).
16—T. It's like your third act. 2:56. The Vampire (Levy) (Berg Series) (Andante).
17—T. I think he's having. :59. Misterioso No. 3 (Andante), Langey.
18—T. I am discovered. 1:36. Hurry No. 26 (Allegro), Lake.
19—D. Suzanne leaving house. 4:18. Cossack Lullaby (Andante).
20—T. How dare you say. 1:08. Hurry No. 1 (Allegro), Langey.
21—D. Suzanne sees Foxy. 1:03. Andante Apassionato No. 57 (Berg Series) (Moderato).
22—D. Close-up of slippers. :29. Whispering Flowers (Andante), Blom (starting at 6/8 movement).

"The Parisian Tigress."

Released by Metro Pictures Corporation.
Prepared by S. M. Berg.

Theme—Reve D'Amour (Allegretto Grazioso), Zamecnik.
1—At screening. 2:15. May Dreams (Moderato Romance), Borch.
2—T. In my youth I was happily. 2:30. Dramatic Reproach (Andantino Expressivo), Berge.
3—D. As scene fades to count. 2:15. Adagietto (From Symphonette Suite), Berge.
4—T. In the winding lanes of. 1:00. Mysterious Nights (Valse Dramatique), Berg.
5—T. Jacques, an Apache. 1:15. Dramatic Agitato No. 38, Minot.
6—D. When Jeanne enters cafe. :45. Orchestra tacet.
7—D. When musicians start to play. 3:00. Apache Dance (Allegro ¾), Offenbach.
8—D. At end of dance. :45. Dramatic Tension No. 9, Andino.
9—T. For yourself, ma cherie. 1:00. Agitato Hurry (No. 13 A. B. C. Dramatic Series).
10—D. When Jeanne sits on chair. 1:00. Plaintive (No. 13 A. B. C. Dramatic Series).
11—T. I get her for you. 1:45. Agitato Allegro (No. 13 A. B. C. Dramatic Series).
12—T. 311. 2:15. Perpetual Motion (Allegro Agitato), Borch.
13—D. When scene fades to cabaret. :15. A La Mode (French one-step), Rosey.
14—D. When scene fades to studio. 5:00. Theme.
15—T. Now that you've stolen. 3:00. Babillage (Allegretto Intermezzo), Castillo.
16—D. When Jeanne sees Jacques. 3:00. Sinister Theme, Vely.
17—T. Do you comprehend my plan. 3:30. Bleeding Hearts (Andantino Sentimento), Levy.
18—T. He believes the story implicitly. 3:45. Romance D'Amour (Andante Romance), Schoenfeld.
19—T. The count's home proved a haven. 2:30. Theme.
20—T. Excuse me, I am not well. :15. Silent Sorrows (Andante Pathetique), Borch.
21—D. When Dutray leaves the house. 2:00. Theme.
22—T. The count can't live long. 2:45. Memories (Andante Cantabile).
23—D. When Jeanne sees Jacques. 3:30. Dramatic Tension No. 36, Andino.
24—T. You imposter, you little. 2:45. Heavy Mysterioso, Levy.
25—D. When butler enters (shot). :45. Agitato No. 37, Andino.
26—D. When Jacques is shot. 2:15. Adagio (From Tragic Suite).
27—T. We never saw the woman. 3:30. Cradle Song.
28—T. It was another summer before. :30. Theme (until end).

THE WORLD'S STANDARD THEATRE ORGANS
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Live News from Everywhere

MESSRS. SMITH AND KELLY GO SLEUTHING

And Succeed in Solving the Most Mysterious Disappearance of Many Pittsburgh Subjects

"DOC" SMITH, of Pathe and T. P. Kelly, of the Paramount, recently succeeded in solving the mystery of many lost reels of film from Pittsburgh film exchanges. After performing a series of Craig Kennedy stunts they located 29 reels of stolen film in the basement of a house in Mount Washington, carried there by a gang of boys who, with the aid of an old projection machine, were in the habit of giving private shows for the benefit of their youthful companions.

The reels recovered belonged to various exchanges as follows: Max Herring, 2 reels; General Film Co., 15; Goldwyn, 3; World, 1; Famous Players, 4; Pathe, 4.

It seems the boys were in league with an employee of one of the theatres on the hilltop, who delivered the films to exchanges. His plan of operation was to deliver his own film to the exchange and then pick up any loose reels that were lying about.

Smith and Kelly apprehended the boys while they were in the midst of a "show," and some of the lads got away. However the ringleaders were caught, but at the earnest solicitation of the boys' parents they were released. The police were notified, however, and they will keep a watch on the boys in order to prevent a repetition of the offense.

The Finkel Brothers Start an Exchange.

William H. and Marcus Finkel, exhibitors of the South Side, Pittsburgh, have purchased the rights to the new Shorty Hamilton features and have opened an exchange at 414 Ferry Street, Pittsburgh, to be known as the Globe Film Attractions. Several of the Shorty Hamilton features are already on hand and a number of bookings have already been taken. It is likely that the Globe will add other pictures to its line in the near future.

The Finkel Brothers have no intention of selling their Colonial Theatre. The house will be looked after by the boys' father, H. Finkel.

Lieut. Johnson Writes from Overseas.

T. P. Miller, of the Independent Display Company, has received a very interesting letter from Lieut. Johnson, formerly salesman for Pathe and Triangle here. He is still on the other side but hopes to return to the good old United States soon. Doc. Johnson enlisted early in the war and has won his promotion by the same earnest endeavor he exhibited while a salesman in this territory. He is in Germany at present, with the 11th Infantry, 5th Division. He sends his best regards to all the boys at home.

Pollack Will Build a New House.

S. Pollack, of the Brighton Theatre, North Side, Pittsburgh, expects to break ground about the 10th of May for a new motion picture theatre of about 500 seats, to be erected at the corner of Superior and California Avenues. The completion of this house, which will be thoroughly modern in every respect, is expected by the first of September.

Sliter Installs Projection Room.

Manager Fred C. Sliter, of the Exhibitors' Mutual Pittsburgh branch has been busy of late supervising the construction of a model projection room, which will be an added attraction of this exchange. Mr. Sliter will have run off days showing Robertson-Cole attractions to the exhibitors in the Pittsburgh territory, on one day of each week.

Lieut. Fineman Visits Pittsburgh.

Lieut. Bernard P. Fineman, general manager of the Accessories department of the Famous Players-Lasky Corporation, New York, spent four days recently at the Pittsburgh office. Lieut. Fineman enlisted as a buck private at the beginning of the war, and was attached to the Tank Corps. By the same earnestness that he has always shown in the advertising end of the Famous Plays Corp'n., he won his straps.

Soltz Is Out of Service.

Sam Soltz, film man, who joined Uncle Sam's legions six months ago, and who was stationed at Washington, D. C., where he had charge of a Government film, has been mustered out of the service and is back in the city again, and is handling the film "Fit to Win" in this section.

Pettijohn Visits Sliter.

Charles Pettijohn, of the Exhibitors' Mutual Distributing Corporation, paid Manager Sliter, of the Pittsburgh branch, a visit Monday, March 24th. Mr. Pettijohn was in town conferring with members of the Affiliated Unit, which Fred Herrington represents.

F. I. L. M. Club Membership Increases.

Fox, Pathe, Famous-Players and World have become members of the F. I. L. M. Club of Pittsburgh recently, which means that all of the leading exchanges of Pittsburgh are now members of that organization.

Personal and News Notes.

S. Saniel, of the S. & S. Film & Supply Co., has returned from New York, where he purchased several new state-right pictures for the Pittsburgh territory.

Saturday, March 22, was a red letter day for the Hollis, Smith, Morton Co., supply house, Pittsburgh. They sold six Simplex Projectors on that day.

The Colonial Theatre, Braddock, Pa., broke all house records recently, with the Film Clearing House's "Wanted For Murder."

Leo McCaffrey has joined the Pittsburgh Pathe sales force, and is meeting with much success.

Thomas P. Kelly, formerly handling the Hatch productions, is now with the Paramount-Artcraft organization, exploiting the new super features, the first of which will be "Oh, You Women."

Harold Entwistle, who arrived in Pittsburgh recently, will act as Pathe's special feature representative.

"A Midnight Romance," Anita Stewart's second production on the First National program, was the attraction at two big Pittsburgh houses the week of April 7th —the Grand, downtown and the Liberty in East Liberty.

Harry W. Peters, Rowland & Clark artist, has just recovered from the "Flu."

The Pitt Theatre, Pittsburgh, is playing a return engagement of "Hearts of the World." "Doc" Duryea is the projection director.

Shall We Page Mr. Hoover?

No, there's Dorothy Gish on hand in "Peppy Polly," her coming Paramount.

Rochester News Letter

Sanford Makes Good.

UP in the Highland Park region of South avenue, Rochester, things are somewhat livelier since E. J. Sanford took over the Princess Theatre. The district is one of the best residential parts of the city. About a year ago Mr. Sanford bought the Princess and made himself a powerful figure in the neighborhood. Now within a block of him everything bears the trade-mark "Princess." There are a bakery, ice cream parlor, shoe shine stand, photo studio, book store and many other places which are known as the Princess something or other. And on top of it all nearly every night a long line is seen in front of the theatre waiting to get in. It is rumored that Mr. Sanford is to be pushed into the race for alderman next election.

Discouraging the Lobby Loiterers.

A new chief of police has introduced an innovation in Dunkirk. Hitherto the youths of the city have been wont to loiter around the entrances to the picture houses, making it more or less unpleasant for showgoers and those who stopped to look over the paper on display. The chief has ruled that the gang must not congregate around the theatres and he is backing up his mandate with both physical and moral force. Naturally, the new order of things is pleasing to the managers.

Three-Sheet Poster Attracts Attention.

In preparing its advertising aids on "The Girl Problem," the latest Corinne Griffith release, Vitagraph got out a unique three-sheet poster, showing a big head of the star breaking through a gigantic question mark. This unusual poster has excited considerable favorable comment among the exhibitors, according to advices received from various Vitagraph branch offices.

Harry M. Crandall.
Washington exhibitor, one of many backing five trade paper advertising.

Baltimore News Letter

Eyer Aids Welcome Club.

TO AID the organizing of the Our Boys Welcome Club, which was recently formed by the mothers of Hamilton, Md., who have sons in the United States Service, Charles B. Eyer, secretary of the Maryland Exhibitors' League and manager of the Community Theatre at Hamilton, has donated the use of his playhouse on Wednesday afternoons so meetings can be held there. The club now has 54 members and Mrs. Charles B. Eyer has been elected treasurer. Mr. and Mrs. Eyer have a son in the service. The dues are ten cents a week and the object is to give a banquet to the boys when they all return. Through the courtesy of Palmore & Holmand, of Baltimore, the ladies were entertained with a five reel picture after their first meeting.

Cahill Is Aggressive.

Building his own twenty-four sheet holders, around each of the two country towns where he operates a theatre, and then going out in his automobile and posting the bills himself, is the method which J. E. Cahill, of Centreville, Md., uses in addition to the town papers to advertise his shows.

Mr. Cahill has the Centreville Opera House and also the Music Hall in Easton, Md. Each of these theatres has a seating capacity of 500 and is equipped with Power's 6B machines and American Photoplayers. They show a program of Paramount, Fox and World pictures.

Leibold Joins Variety Pictures.

George Leibold, who was with the Mutual Exchange in Baltimore before joining the navy, has returned to Baltimore and is now associated with the Variety Pictures Corporation, 412 East Baltimore street. Before Mr. Leibold became associated with Mutual, he was assistant manager of the Carey Theatre.

Victoria Theatre Improved.

The ladies' rest room at Nixon's Victoria Theatre, 415 East Baltimore street, has been entirely redecorated and the furniture has been reupholstered. It now presents a very comfortable and inviting appearance.

Wonders Is a Prominent Elk.

Guy L. Wonders, manager of the Wilson Theatre, was recently elected an alternate to Grand Lodge at an election of the Elks Baltimore Lodge No. 7.

DENIES THAT CANNIBALS EVER ATE HIM

Martin Johnson, City Court Bailiff of Gary, Also Insists That He Has No Passes to Distribute

MARTIN JOHNSON'S famous film, "Cannibals of the South Seas," drew big crowds at the Orpheum Theatre at Gary, Ind., recently, but caused Gary's own Martin Johnson, baliff of the city court there, a whole lot of discomfort.

Johnson said that there were any number of people in Gary who thought the film belonged to him and almost drove him to distraction by their requests for passes to "his show."

"I never saw a cannibal, never was eaten by a cannibal and never ran a cannibal show," was the bailiff's answer to persons who called him up to ask about free tickets.

Church Will Run Sunday Picture.

The motion picture exhibitors at Indiana Harbor, Ind., have encountered some competition outside of the regular trade. St. John's Catholic church there recently bought a projecting machine and in the future will give motion picture shows on Sunday nights.

The Rev. E. Stachowiak, pastor, said he decided that if the members of his parish desired motion picture shows on Sundays—and there was every evidence that they did—he believed the church ought to present the opportunity and as a result bought the new machine.

Three hundred additional chairs have been added to the seating capacity of the auditorium of the school building, where the pictures are to be shown on Sunday afternons and nights. An admission of twenty-five cents will be charged for adults and ten cents for children, the proceeds to go to the church.

Rushville Mystic Has New Owner.

L. C. Huntsinger and R. D. Sampson, of Kokomo, Ind., have bought the Mystic Theatre on East Main street, Rushville, Ind., from E. W. Albright, who has operated it for the last several years.

Mr. Huntsinger has been in the motion picture business for the last twenty years and is widely known among the exhibitors of the Hoosier state. He was at one time manager of the Alhambra Theatre at Indianapolis and recently conducted a photoplay house at Kokomo. Mr. Sampson is a newcomer in the business, having previously been engaged in the sale of insurance.

Grand, of Washington, Will Be Improved.

L. H. O'Donnell, proprietor of the Grand Theatre at Washington, Ind., has returned from a trip to Evansville, Ind., where he purchased a $7,500 electric pipe organ and piano, an automatic ticket seller and other of the equipment of the Princess Theatre, of that place, which is going out of business. The equipment is less than one year old and probably will be ready for use at the Grand early this month.

Mr. O'Donnell also announced that several other improvements are contemplated at the Grand in the near future. An Eastern hat concern recently leased the building occupied by the Princess Theatre at Evansville and, unable to find another suitable location, the management decided to quit the business.

What Cheer Admission Will Advance.

The Eureka Theatre, at What Cheer, Iowa, has been rechristened the Columbia, having been completely overhauled, and is now under the management of Leo Muhme, a returned soldier. Mr. Muhme has bought a number of First National subjects from Iowa representative, Abe Kahn, and indications point to the house doing a nice business under the new management. The First National pictures will be handled as specials at advanced admission prices backed with big publicity campaigns in city and county.

Big Cast for "A Stitch in Time."

Announcement is made this week by Vitagraph of the big cast that is at work on the next Gladys Leslie release, "A Stitch in Time," which is being directed by Ralph Ince. It will be remembered that "A Stitch in Time" is a screen adaptation of the Broadway success of the same title.

The supporting cast includes Eugene Strong, Agnes Ayres, Julia Swayne Gordon, Earle Schenk, Charles A. Stevenson, George O'Donnell, Cecil Chichester and Charles Walton.

Monkey Shines with Baboon Variations Are the Vogue Now.
As illustrated by "Beresford of the Baboons," a Paramount-Flagg comedy.

THE CONSOLIDATED IS BRANCHING OUT

It Has Acquired the All Star Short Releases and Just Opened a New Office in Los Angeles

THE Consolidated Film Corporation has completed arrangements whereby it has acquired all short releases from the All Star Features Distributors, Inc., with the exception of Tom Mix reissues. The films taken over include the Gaumont News and Graphic, Timely Topics, Voda-Vil Movies and Billy West comedies. The Consolidated will continue to handle International cartoon comedies, releasing one a week, and will also book "The Silent Mystery," a serial produced by Francis Ford. Morris Epstein, formerly with the Universal, is in charge of the San Francisco headquarters and Joe Goldberg, formerly in charge of the local Bluebird office, and recently with the marine corps, has been made manager of the Los Angeles office just opened in the Knickerbocker Building. D. J. Chatkin, who recently resigned as manager for the Film Clearing House, Inc., is now general manager for the Consolidated. Marion H. Kohn, head of this concern, returned recently from Los Angeles, where he made arrangements for opening the new office, and will shortly make a business trip to Seattle, probably continuing on to New York.

Sol Lesser Opening New Offices.

Sol Lesser has taken over a suite of offices in the Flood Building, on Market street, one of the finest office structures in San Francisco, and will direct his national campaigns from there. He has given up the handling of most short reel subjects, and will now concentrate his attention on big productions handled in a national way. Great success is being met with in handling "Yankee Doodle in Berlin," for which he has the United States rights, and he plans to visit Los Angeles when the engagement opens there in the Kinema Theatre. "Mickey" is also going over big, and it is reported that all house records at the New Mission and New Fillmore theatres of this city, the Liberty Theatre at San Jose, and the Lyric Theatre at Stockton have been broken by this production. It has been booked for a return engagement at the Portola Theatre. One of the latest film purchases that has been made has been the California, Arizona and Nevada rights to "Parentage."

George Beban Visits Home Town.

George Beban, on the screen and on the stage, was the attraction recently, for a week at the Tivoli Theatre. His screen offering was "Hearts of Men," produced by his own company, while his stage vehicle was an abbreviated version of the sketch that made him famous, "The Sigh of the Rose." George Beban was born at 1311 Kearny street, on Telegraph Hill, in the Latin quarter of San Francisco, and is proud of it, as his stage speech showed. He came up from Los Angeles, he said, as a matetr of sentiment, desiring to see how his own home town liked his first personal production, and his decision to offer his vaudeville success was not reached until his arrival here.

Cracksmen Rob Theatre Safe.

Cracksmen overpowered David Levin, watchman at the Coliseum Theatre, Clement street and Ninth avenue, on the morning of March 17, knocked the combination off the safe, pried open the strongbox and made away with $625 in cash, $60 in war savings stamps and a check for a small amount.

Much Theatre Equipment Selling.

Exhibitors throughout northern and central California are making many improvements in their houses and much new equipment is being purchased. Walter Preddey reports the recent sale of a Simplex machine to the Star Theatre, San Rafael; a motor-generator set and Mazda lamp outfit to C. A. Roscoe, of Pescadero; a Power's 6 B projector to Stark & Hodges, who conduct the Opal Theatre at Hollister; equipment to Paul R. Sprague, of Quincy, who is preparing to re-open the Quincy Opera House, and a Mazda lamp outfit to John Ratto, of Jackson, Cal., who also operated theatres in nearby towns.

Aviator to Make Personal Appearance.

Bert Hall, the famous American aviator, is to be in San Francisco during the week of May 26th, and will make a personal appearance at the theatre that is to show the film production, the "Romance of the Air." Murray Hawkins, manager of the Film Clearing House, Inc., is arranging a downtown booking on this. Harold F. Moore, formerly with the George Kleine System, is now on the local traveling staff of the Film Clearing House, Inc., and is covering the San Joaquin Valley territory.

United Theatres Association Growing.

The United Theatres Association of Northern California, Inc., held a meeting at its headquarters at 109 Golden Gate avenue, on March 18, that was attended by exhibitors from all parts of the state served by San Francisco film exchanges. As a result of this meeting the membership has been increased to fifty-seven and some of its plans for aiding exhibitors through collective bookings and other means will shortly be placed into effect.

New Selling Agency for Photoplayer

The American Photoplayer Company, with headquarters in San Francisco, has completed a deal whereby Sherman, Clay & Co. have become sole selling agents in northern and central California and Nevada for the line of theatre instruments manufactured by this concern. Arrangements have been made whereby the line is being handled in southern California and Arizona by the George J. Birkel Company, of Los Angeles. J. A. G. Schiller has been made manager of this new branch of the business of Sherman, Clay & Co.

Many Exhibitors Visit San Francisco.

Many exhibitors have been here during the past few days to select theatre equipment and make arrangements for film service, among those having been Charles Douglas, of Merced; J. J. Woods, Redding; C. C. Howell, Porterville; Ed Stark, Hollister; Charles Godard, Sacramento; C. C. Kaufmann and E. L. Hildebrand, Colusa; H. C. Wilson, Gilroy; John Ratto, Jackson; C. H. Howard, Oroville; Pete Hanlon, Vallejo, and Paul R. Sprague, Quincy.

Jane Grey.
Featured in "When My Ship Comes In," Independent.

Chinese Magnate in San Francisco.

Marshall Sanderson, managing director of the China Theatre, Ltd., a combine operating one of the largest circuit of moving picture and vaudeville houses in China, arrived at San Francisco recently for a brief visit, and while here, is making a careful inspection of theatres and the film supply field. In addition to his theatre connections he is also interested in the North China Star, a daily paper published at Tien Tsin.

Triangler Visits Local Branch.

The local Triangle office recently received a visit from Special Representative J. W. Heisman, who is making a tour of inspection of all the Triangle branches, and who paid California his first visit on this trip. When not engaged in film salesmanship work, Mr. Heisman coaches football teams. He is nationally famous as a coach and an originator of new plays.

Tivoli Enjoys Record Business.

All records for attendance were smashed at the Tivoli Theatre recently, during the engagement of "Yankee Doodle in Berlin," with the Sennett bathing girls appearing in person. Notwithstanding the fact that heavy rains fell during this week, and the show was a long one, the receipts reached the handsome figure of $10,670.45.

Goldwyn Service Widely Placed.

Arrangements have been completed during the past week, whereby Goldwyn service has been placed in the Rialto Theatre, San Francisco, and also in the Hawaiian Islands. Arrangements have also been made whereby the entire Goldwyn output will be handled in the Hawaiian Islands by the Consolidated Amusement Company.

Leon Netter to Return East.

Leon Netter has been granted an honorable discharge from the army and will leave at an early date for Cleveland, O., to re-engage in the film business. He will be accompanied part of the way by Mike Rosenberg, of the De Luxe film exchange of Seattle, Wash.

May Allison To Be Crowned Queen.

May Allison, Metro star, is to be crowned queen of the Movie Ball, to be a feature of the Raisin Festival planned for Fresno, Cal., on April 1.

Operators Celebrate.

The tenth anniversary of the Moving Picture Operators' Union of San Francisco, was celebrated in fitting fashion on the night of March 25, when a banquet was held at the Hotel Turin.

Red Circle Theatre Opened.

Until recently New York was the only city in the country possessing a theatre run exclusively and free for men in uniform, but San Francisco has entered the lists with such an institution, this having been opened recently by the War Camp Community Service in Native Sons' Hall. The initial film offering was "A Dog's Life," with Charlie Chaplin.

News in Brief.

Joe Cohen, of the Consolidated Amusement Company, Honolulu, who has been sojourning in San Francisco for some time, plans to leave for the Islands shortly.

E. T. Skinner, who left the Vitagraph to enter army service at the entry of this country into the war, has returned and has been made booker.

W. R. Pope is making a seventy-five foot addition to the Pastime Theatre at Chowchilla, Cal., and will shortly install two new machines.

The Community Lyceum Corporation has been organized at Kingsburg, Cal., to arrange for the erection of an auditorium and moving picture theatre to cost $40,000.

John P. Knox has purchased a one-half interest in the Empire Theatre, Napa, Cal., from Thomas C. Penny.

A municipal auditorium and theatre is being planned for Merced, Cal.

Peggy Hyland Escapes Surfdom.
After her auto had plunged over a cliff and into the ocean when her cameraman lost control at a dangerous turn.

Kansas City News Letter

That Wandering Clock.

THERE will not be any change in the time schedule in Kansas City at present. The leading business men met March 27 and decided that when they turned the clock back the last Sunday in March they would also turn their business forward an hour. Thus the firm which has been opening up at 7 a. m. will not expect its employees until eight o'clock, and those who began work at eight will not come until nine. This means an hour later at night—just as it was a year ago. What effect this action of Kansas City business men will have upon the Moving Picture men's movements is indeterminate as the latter have as yet taken no steps in the matter.

Theatre Reopens.

The New Center has re-opened after a short period of rest. F. G. Altman and F. H. Whipple are the new managers and the film they picked on for opening was "Common Clay" from Pathe. Eddie Kuhn's famous Jazz orchestra was present and has been engaged to furnish music for this house during the summer.

"The Blue Bird" Showing in Schools.

Maeterlinck's "Blue Bird" has been shown at the public schools in Kansas City for three weeks and attracted parents as well as children. Three and four shows were given each school day and the exhibition will continue until April 25.

Twelfth Street Theatre Enlarged.

Richards & Flynn, proprietors of the Twelfth Street Theatre will begin remodeling that house early in May and will increase the seating capacity by 500 additional seats.

Musicians Are Scarce in Kansas City.

Musicians are so scarce in Kansas City that Frank Newman was obliged to send to St. Louis when he wished to increase the orchestra for the "Heart of Humanity," from thirty to forty pieces.

Personal and News Notes.

"The Romance of Happy Valley" was given at the Warrick for the benefit of the Boys' Hotel, and was attended by the Kansas City Rotary club.

C. A. Maddux, manager of the Vitagraph, has had a relapse of the Flu, and has been absent from his office a couple of weeks.

Charles Harden, former manager of the United Picture Company, is now traveling for the First National.

The Mutual has doubled its business the past month. "The Turn in the Road" is making a big hit all over this territory.

M. E. Wilson, of the Olathe, Kas., Gem, came to Kansas City to contract for the latest Clearing House releases.

Ed Frazier, of the Grand, Pittsburg, Kas., has been doing a big business the past month with Clearing House films.

Ben Levi of the Hippodrome in Joplin, Mo., has contracted with the Universal for the Millard and Harrison productions.

J. H. Cooper, of the Wichita Theatre, of Wichita, Kas., has arranged for the presentation of the "Heart of Humanity."

SUTPHEN OF OMAHA IS SOME SHOWMAN

He Lets Everyone in Town Know That He Picked a Good One and Then Puts It Over in Fine Style

SHOWING "The Heart of Humanity," Showman Joy Sutphen, of the Brandeis Theatre, Omaha, put out more paper than was ever used on one picture in Omaha. He induced the city's largest 10-cent store to make a full window display of the song, "Heart of Humanity," and the largest department store to put up a twenty-four sheet over its music counter while selling the song. He also mailed 5,000 personal invitations to people in Omaha, and sent complimentary tickets to the pastors of the city inviting them to recommend the picture to their friends if they saw fit.

An Effective Stage Setting.

The stage setting was developed during the intermission of the picture. A sergeant and a squad of eight men from Fort Omaha, in overseas fighting costume, were shown in a trench at the front, while in the distance heavy guns rumbled. Suddenly an attack on the trench began, with the roar of artillery, the rattle of musketry, clouds of gas and miniature airplanes, operated by electricity humming overhead. The men went over the the top, and one by one they fell. As the last died, the house suddenly became silent, and dark. A small spot of light, focused on a Red Cross nurse in the heavens over the field, gradually grew to cover the figure of a beautiful young woman, who sang Roy Turk's and Ray Perkins' song, "Heart of Humanity."

Akers Leaves Omaha for Kansas City.

April 3.—G. E. Akers, manager of the Famous Players-Lasky Omaha branch exchange, left April 1 to assume his duties as manager of the company's branch at Kansas City, Mo. C. L. Peavey, up until February 1 office manager at the Minneapolis exchange, and since that time with the exchange in Chicago, has been named to succeed Mr. Akers at Omaha and has been here several days.

Mr. Akers was entertained at a farewell banquet in his honor at the Rome hotel, Thursday evening, March 22. Exhibitor friends and members of the Omaha Film Board of Trade, of which Mr. Akers was president, attended. Mr. Akers was highly popular among film men and exhibitors throughout Nebraska and Iowa. He and Exhibitor H. M. Thomas, of Omaha, led the film forces in their recent fight against state censorship—a fight which ended in victory.

Omaha's Strand Decorates.

The lobby of the Omaha Strand was decorated to resemble the interior of an old fashioned country barn when Manager Art Stolte recently ran "The Romance of Happy Valley" for an entire week of success. The lobby was decorated with corn shocks, while overhead was a hay-loft, with suspended lanterns. Scenic Artist McConnell of the Strand painted a set, covering the entire stage drop, this was a picture of the quiet and happy valley into which the couple wanders at the close of the story. Sunset and darkness lighting effects used to play up the set drew waves of applause.

Rialto Introduces Half-Hour Concert.

D. Kenneth Widenor, an associate of the American Guild of Organists and the leading organist at the Rialto theatre, Omaha, Neb., has introduced half-hour instrumental concerts Monday, Tuesday and Wednesday evenings at 9 o'clock. During the half hour last week he played six numbers, including "Dance of the Elves," Schubert's "Serenade," an "Etude" by Eugene De Bricque, which is played by the feet alone, on the pedal keyboard, "Evening Bells," and "Cradle Song" by McFarlane, in which the chimes and other effects were used, and a big, brilliant "Fanfare d'Orgue" by Shelley. The reception of the recitals was enthusiastic.

Graham Is Pathe Omaha Manager.

H. D. Graham, of Minneapolis, Minn., has succeeded R. L. White, deceased, as manager of the Pathe exchange in Omaha, Neb. Mr. Graham was formerly with Klein and was assistant manager of the Pathe branch at Minneapolis before coming to Omaha.

Threatened Epidemic Closes Small Town.

Several small town theatres in Nebraska, including those at Gothenburg and Fairbury, were closed several days recently because of a threatened influenza epidemic.

Well Now, of Course It Is a Little Surprising, but Again, Looking at It This Way ——

It all depends. Better see Harold Lloyd in "Just Dropped In" and decide. This Pathe Fiji comedy was part of the Rialto's program for the week of March 31.

TORONTO TREATRE ADVOCATES MATINEES

Manager Jennings Suggests That Patrons Save Their Time and Attend Pictures in Afternoon

AS ENCOURAGEMENT for patrons to attend matinee performances at the new Allen's Bloor Theatre, Toronto, Manager Herb Jennings issued a printed apology because so many people were compelled to line up during the second week of the theatre's operation to wait for the second evening show. Included in the apology was the suggestion that the people should try to make the afternoon performance, when they would not have to wait. Manager Jennings pointed out that housewives could spend two hours very pleasantly at a matinee at the Bloor Theatre, and attendance at the theatre would provide a pleasing diversion from home duties. He also urged time to bring along the children as they would be welcomed.

The apology was printed in the form of a leaflet, which was distributed at the door and was also sent out to the theatre's mailing list. On the back of the neat folder was a list of coming attractions at the theatre.

Senate Considers Efficient Copyright.

The Canadian Senate has under consideration a revised copyright law so that Canada may be able to adhere to the revised convention of Berne, signed in 1908, which practically all civilized countries of the world follow.

The bill, which has been introduced by Sir James Lougheed, provides for copyright protection for writings and moving picture stories and films during the life of an author and for fifty years after his death, and it will also secure copyright protection in all parts of the British Empire as well as in the United States and other countries.

To date Canada's copyright law has been considered very weak, and many complaints have been made regarding the lack of protection for authors, song writers, scenario writers and others. The bill has been referred to a special committee for investigation.

Julia Arthur Has Strenuous Week.

Julia Arthur, the noted Canadian actress, spent Friday and Saturday, March 28 and 29, in Ottawa, Ont., in connection with the presentation at the Regent Theatre of "The Cavell Case," in which she played the leading role. Miss Arthur, who is a resident of Hamilton, Ont., spent two very busy days as the guest of Manager Moxley, of the Regent. She made two appearances at the theatre, which was crowded for the occasion, and was shown the sights of the Canadian capital. She was a guest at the luncheon of the Kiwanis Club, paid a visit to the House of Commons, and was entertained at a meeting of the Canadian Women's Club. A reception was also held in her honor at the Chateau Laurier.

Miss Arthur concluded a strenuous week with her visit to Ottawa. She had made appearances at Montreal, Toronto, London and Hamilton during the previous five days, visiting the theatres where her picture was being presented.

At Hamilton Miss Arthur shared honors with little Madge Evans, the child star, who was also in the city.

Canada a Picture Propaganda Pioneer.

At a meeting of the Canadian and Rotary Clubs, at Hamilton, Ont., on March 27, D. M. Johnson, representing the Department of Trade and Commerce at Ottawa, told of the advances made by the Canadian Government with moving picture propaganda. He pointed out that the Dominion was on the ground floor in national film advertising because the work had been started in 1912, before many other countries had awakened to the possibilities of the screen. Mr. Johnson presented several reels of Government pictures. One of these showed the shipbuilding industry in Canada, and the speaker announced this particular reel had been shown to over five million people in the United States during a period of two weeks last winter. Other pictures shown included views of Canadian mines, factories and farms.

Boards of Trade Attack Theatres.

The exhibitors of Ontario were attacked by an unsuspected foe on March 27, when the Ontario Associated Board of Trade, in session at Toronto on March 27 and 28, suggested that an amendment to the Theatres and Cinematographs Act of Ontario should be adopted by the Provincial Government to exclude all children under the age of sixteen years from moving picture theatres.

Regent Has Feature Program.

The Regent Theatre, Toronto, Ont., one of the leading downtown theatres, presented a program during the week of March 31 that was literally crowded with features. The bill was made up of five different pictures, and included Constance Talmadge, in "Sauce for the Goose"; "Italy's Flaming Front," Fatty Arbuckle, in "Cheating"; a Harold Lloyd comedy, "The Dutiful Dub," and a news weekly, "The Regent Graphic." Still another feature on the bill was an overture, "Woodland Pictures," by the Regent Concert Orchestra.

Manager Will M. Elliott, of the Regent, has adopted an interesting slogan for the theatre. It is, "A good laugh is healthful. Come to the Regent for your health."

Allen Shows "Unpardonable Sin."

The Allen Theatre, Toronto, presented "The Unpardonable Sin" as a special attraction, staring with the week of March 31. The fine orchestra was augmented to thirty pieces for the occasion and was under the direction of Luigi Romanelli. Special prices were also arranged for this picture. Matinee prices were 25c, 35c and 50c. Evening prices ranged from 35c to 75c, the boxes being reserved. The feature was shown six times daily, starting at 11.15 A. M.

An interesting detail arranged by Manager Ben Cronk to facilitate guidance in the matter of hours for performances was the publication of a clock dial with hands indicating the start of the picture throughout the day. By this clock it was immediately seen that the first performance was at 11.15 A. M. and the last performance was scheduled to start at 9.15 P. M.

Roosevelt Picture Shows at Strand.

The Strand Theatre, Toronto, got away to a good start during the week of March 31, with the first Canadian presention of "The Life of Colonel Theodore Roosevelt." This was shown during the whole week, and on the same program was Chaplin's "Shoulder Arms." This was the second time that this comedy had been screened at the Strand.

Rialto Screens an English Film.

The Rialto Theatre, a downtown theatre of Toronto, sprang a surprise by coming out with the announcement of "The Romance of a Munition Girl," as the attraction for this house during the week of March 31. This is an English picture in which Violet Hopson is starred and was imported into Canada by the Exhibitors' Distributing Corporation. There was no advance in prices for this feature.

An Official War Review Shown in Toronto.

Dr. H. D. Girdwood, an official cinematographer for the British Government, presented his official war review, "With the Empire's Fighters," at Massey Hall, Toronto, during the week of March 31. This feature was presented under the auspices of the Great War Veterans' Association and under the patronage of Queen Alexandra and His Excellency, the Duke of Devonshire, Governor-General of Canada.

"It's a Cracking Good Layout," Says Bert Lytell.
As he surveys his burglar outfit for Metro's "Blackie's Redemption."

Des Moines News Letter

Garland Gets In On Ground Floor.

O. H. GARLAND, manager of the Des Moines Film and Supply Company, will shortly move his offices to a commodious ground floor location at 609 Mulberry street. Garland has taken over the management of Iowa and Nebraska on Capitol Films. He has several houses in Des Moines and Omaha already lined up and is doing a nice business throughout the state. Mr. Garland plans to spend about half of his time on the road in the interests of his supply business and the Capitol subjects. He is making a specialty of his repair department and keeps a corps of high class repair men busy on this line of work.

Sheridan Goes Into State Rights.

L. A. Sheridan, former Des Moines manager of Pathe, has opened the L. A. Sheridan Film Exchange and is handling state right subjects in Iowa and Nebraska.

He now has "Beware Of Strangers," "Enlighten Thy Daughter," "Who's Your Neighbor," "The Whip," "When Men Betray," and is negotiating for additional subjects. Mr. Sheridan has quarters with the Des Moines Film and Supply Company.

Rialto Gets 25 and 50 Cents.

"The Shepherd of the Hills" ran the week at the Rialto to good business at 25c. and 50c. admission. It gave general satisfaction and a morning matinee for kids on Saturday attracted a capacity audience.

Mayer Is With Blank.

Stanley J. Mayer, former Iowa roadman for Paramount and manager of the old Yale Film Corporation, who was recently released from the quartermaster's department at Camp Dodge, is now covering Kansas for the A. H. Blank Enterprises.

"Dere" Mabel Visits Des Moines.

Mabel Condon recently paid Des Moines a flying visit on her way to New York. She stopped off to confer with George D. Watters of the New Art Film Corporation, and will probably represent Watters in film deals he expects to put over in New York.

Paramount Will Retain Des Moines Office.

Paramount will retain their Des Moines office instead of merging it with Omaha as was rumored. The business in Iowa is large and Manager R. C. LiBeau is continually increasing the amount.

Personal and News Items.

E. Bloomquist, owner of the Opera House at Eldora, announces that he will reopen the theatre with a picture policy in the near future. The theatre has been renovated and will go after the better class of trade with the big state right features.

Dr. Wertz of Sigourney has reopened his Majestic Theatre which closed during the flu scare. Wertz has redecorated and says that business is coming along fine.

A. H. Blank was an Omaha visitor last week and reports that business is booming in his houses there.

Dick Sullivan, director general of the New Art, is the father of a new daughter born this week. She has been christened Sheila.

Mr. H. Ziff is the new owner of the Colonial Theatre, at Niagara Falls, Ontario.

Mr. N. Morgan, formerly proprietor of the Dundas Playhouse, Toronto, is now the manager of the Amusu Theatre, Toronto.

The Exhibitors' Distributing Corporation of Toronto has acquired the Canadian rights for the Mabel Normand feature, "Mickey."

"Probation Wife" Plays Full Week.

"The Probation Wife" was retained for the entire week at the Garden to the biggest business ever done by a Talmadge picture there.

Lillian Hall Is Dooley's Leading Woman.

Lillian Hall started work this week at the Biograph studio, as leading woman for Johnnie Dooley, who has formed his own producing company and will make a series of twelve comedies in two reels each. Bide Dudley is writing the scenarios; Jack Schultz is directing. The supporting members of the cast for the first comedy, the title to which has not been announced, includes Tom Cameron, George F. Reynolds and Edna Lorraine. The company is known as the John Dooley Comedy Company, Inc. The releasing company has not been announced.

LENTEN SEASON DECREASES ATTENDANCE

Bremerton Manager Is Also Up Against Effects of Closing of Nearby Naval Training Station

JACK RANTZ, manager of the Osran Amusement Company of Bremerton, reported to the WORLD correspondent this week that the Lenten season is affecting his business as much, if not more than usual and that the closing of the Naval Training Station, taking away 600 or 800 young men, has added to his troubles. The Osran Amusement Company controls the two motion picture theatres in Bremerton, and has been doing a get-rich-quick business for the last two years or more. A little over a year ago the fine new Rialto, the second of the two houses, was opened; and nothing was left to be desired in the motion picture business in Bremerton, until after the armistice was signed, for the increased activity at the Navy Yard brought hundreds of new people to the vicinity. The growth of the town, however, is more or less permanent, and there will still be enough business to keep the Osran Amusement Company flourishing.

Plans are being made for re-furnishing and redecorating both the Rialto and the Dream this summer.

Greater Theatres Is Expanding.

The Greater Theatres Company of Seattle have bought the Florence Reed special, "Wives of Men," for the Pacific Northwest. It was immediately booked to the Clemmer theatre, Seattle.

This distributing company will also handle the Henry Lehrman Sunshine Comedies for Marion Kohn, who has bought the Pacific Coast rights.

A rearrangement has been made in the office force of the Greater Features Company. Miss Morrison, who has acted as bookkeeper for the last year, has been promoted to the position of booker, while Mrs. N. B. McEvitt, who was for six years with one of the leading real estate firms of the city, has been engaged as bookkeeper and cashier.

Danz Employes Get Together.

Plans for increasing the efficiency of the employes at Joseph Danz' five Seattle theatres were discussed at a meeting of the girl ushers and cashiers held at the Rialto theatre recently. The meeting was called by Ruth Cohen, treasurer of the corporation. It was decided that the meetings were to be monthly affairs, and that suggestions for helping individuals in the better performance of their duties were to be the object.

The theatres managed by Mr. Danz are the Little, Rialto, Imperial, Dream, and Isis. The last four are within a block of each other on First Avenue. The first is farther uptown on Third.

Barbarism! Barbarism!
Select's "The Veiled Adventure," with Constance Talmadge, is responsible for it all.

Landstrom Brothers Are With Universal.

The two brothers Landstrom, R. A. and H. W., both well known on Seattle's film row, have obtained their discharge from the army and are working for Universal. R. A. is booker in the Seattle office, taking the place of A. W. Skoog, who is now assistant manager; and H. W. is out on the road. W. A. Mead, manager has just returned from trip to Spokane.

Changes at Washington Theatres.

I. L. Williams has sold his theatre in Snowhomish and the one in Buckley to Louis Goldsmith, formerly owner of the Class A, Seattle.

F. L. Stannard has sold the Gem and Wenatchee theatres to Walter Kastner, formerly manager of the Majestic, Ballard.

C. P. Scates, manager of the Paramount Theatre, Dkanogan, has had a nervous breakdown, and Mrs. Scates is running the theatre.

Eden of Select Is a Live One.

Albert W. Eden, manager of the Seattle Select office, is taking advantage of Anna Case's concert tour through the Pacific Northwest to get extra advertising for the prima donna's film production, "The Hidden Truth." He is booking the film in each city either on the date of her appearance or soon afterward.

He Was Glad to Make the Exchange.

L. A. Samuelson, who had a terrible experience of twenty-four days in an open boat on the Pacific after the burning of the ship in which he was crossing, says a film exchange looks mighty cozy to him now. He has returned to the Seattle Pathe office, where he is installing a new system.

Rosenberg Starts Trip.

Mike Rosenberg, manager of the De Luxe Feature Film Company of Seattle, who has recently added the Minnesota and Dakotas territory to his "Mickey" rights, left last week for Minneapolis to start his salesmen in that territory.

Personal and News Notes.

B. R. Kellar is back from a trip through Eastern Oregon and Idaho for Fox and reports business conditions as very good in that locality.

P. G. Lynch, who is handling the Hodkinson releases in the Northwest, left last week on a trip through the Eastern Washington, Salt Lake and Montana territory.

B. W. Copeland, handling American pictures in this territory, is going into Southern Washington and Oregon this week.

L. C. Tomlinson, assistant manager of Vitagraph, is out on a tour of the territory.

C. D. Beale, salesman for the Independent Sales Corporation, returned this week from a trip through Western Oregon, where he reports business conditions as very good.

S. P. Peck, who returned to the Exhibitors Exchange as road man after his release from the army, is now covering the Montana territory. C. H. Feldman, another road man is covering Eastern Oregon.

W. C. Gowan has been engaged as salesman out of the Seattle Triangle office and is increasing bookings satisfactorily.

R. E. Charles, who left the Select office to enter the army, has returned to Seattle and is now booker at the office of the Independent Sales Corporation.

Douglas Jarmuth has been employed as head booker at the Famous Players-Lasky office, succeeding R. W. Perry.

HARRY CAREY HAS A BUSY DETROIT TRIP

He Made Personal Appearances, Met the Mayor and Was Luncheon Guest of the Kiwannis Club

ABOUT the busiest photoplay actor in the United States Monday and Tuesday, March 24-25, was Harry Carey, Universal's popular Western star. Harry went to Detroit from Chicago for a two days' visit. Besides appearing in a number of local theatres he attended a luncheon of the Kiwanis club, met Mayor Couzens and a group of city officials, was entertained at the Board of Commerce, told stories to the newspaper men, and gave a talk in the conference room to the staff of the Detroit News.

Carey brought 500 feet of Western film with him, film full of sensational stunts in which he has taken part in different Western dramas. He staged his "act" at the National, Strand, Garden, Farnum, Russell, Grance Circus, Comique, and other theatres.

In a number of houses plays in which Carey has starred were featured on the evening of his appearance.

Changes in United Picture Theatre.

Robert J. Churchill, Detroit manager for the United Picture Theatres, has tendered his resignation to associate himself with another branch of the film business. Jack Levy, special representative of the home office, is in Detroit to arrange for a new manager and to enlarge the selling organization. United now has over 100 days in the Detroit territory.

"The Unpardonable Sin" for Long Run.

Art Blankmeyer, of the Garson Photoplays, Inc., Detroit, handling "The Unpardonable Sin" announces that he has closed for long runs at the Opera House, Ypsilanti; Orpheum, Ann Arbor; Regent, Muskegon; Bijou, Bay City, Regent, Battle Creek; Empress, Lansing; Majestic, Jackson; Majestic, Kalamazoo, and Franklin, Saginaw. Two prints of the picture are already at the exchange and a third one has been ordered.

New State Rights Concern Organized.

Nat Lefkowitz, recent salesman for Fox, and Henry Zapp, Goldwyn salesman, both very popular in Michigan, have formed a co-partnership and will engage in the state rights business. Temporary offices have already been established at 605 Film building, Detroit. Their first picture is "The Spoilers," and they have secured several new prints. They expect to handle and buy other big specials.

Kunsky Has Talmadge Week.

John H. Kunsky had a "Talmadge Week" for seven days starting March 23. He had Norma Talmadge in "Probation Wife" at the Madison, and Constance Talmadge in "Romance and Arabella," at the Adams. He ran a big newspaper advertisement combining both houses and heading it "see them both—which do you like the best." Result is that both theatres had fine business.

Branham Resigns from Majestic.

Charles D. Branham, manager of the Majestic theatre, Detroit, tendered his resignation taking effect March 22. He expects to go South to affiliate with a large circuit of theatres. During his regime at the Majestic, he pulled many novelty stunts that created a great deal of talk and much new business. Detroit regrets losing such a live-wire.

Would License Private Shows.

A bill has been introduced into the Michigan legislature permitting clubs, churches, societies, schools, etc., to give moving picture exhibitions for their own purposes on the issuance of a license. It would mean that upstairs-places, such as the Board of Commerce, Masonic Temple, Elks Temple, etc., would be permitted to show film.

State Film Buys Mix and Duncan Reels.

Sam Ludwig, president of the State Film Co., Detroit, has just purchased 20 single reel Tom Mix western comedies and dramas. Also twelve Fighting Bill Duncan subjects, which will be ready for immediate booking.

Thirteen No Hoodoo for Kent.

J. O. Kent, Detroit's Select manager, says that No. 13 is his lucky number. March is his thirteenth month with Select —the week ending March 22 was the thirteenth week of 1919, and it proved the biggest week in the history of the Detroit office from the standpoint of cash and new business.

Powell Joins Triangle.

Charles Powell has joined the Detroit sales force of Triangle. He is one of the popular film representatives in the Michigan territory, having been affiliated at different times with First National, Paramount, and Fox.

When Christie Plays Fifty-two Straight.

The following Detroit houses have been showing Christie Comedies consistently for more than 52 consecutive weeks: Ferry Field, Maxine, Gladwin Park, Knickerbocker, Lakewood, Rosedale, Iris, Empire and Courtesy. The Standard Film Service release Christies in Michigan.

Personal and News Notes.

Recent Detroit visitors among the exchanges have been: Bob Codd, Niles; James Steele, of Pittsburgh; W. C. Watson, Bay City; Jacob Wilk, of Hiller & Wilk; Otto Lauer, Lyric Theatre, Manistee; Blair McElroy, Chicago; George Brookins, Hillsdale, and Charles H. Seaman, Grand Rapids.

T. R. Gilliam, of the Bartola Musical Instrument Co., of Chicago, is in Detroit and will remain until April 10, giving demonstrations. He has a number of big deals pending.

Harold Weiss, for the past 18 months with the Detroit branch of the United Theatre Equipment Co., and former chief of operators of the Butterfield Circuit, has joined the Michigan Motion Picture Supply Co. as assistant manager, and road salesman.

A. J. Reed, former manager of the George Kleine System in Detroit, and recently assistant manager for Vitagraph, has resigned and returned to Kansas City, where he will take a complete rest.

The New Ferndale Theatre, Detroit, will open April 6 with "Out of the Fog"; the new Temple Theatre, Grand Rapids, will open Easter Sunday.

The Exhibitors Advertising Service Co., of Detroit, has incorporated with a capital stock of $5,000. The stockholders are Fred P. Fisher, Bert Deiner and Earl W. Fisher.

The Garson Photoplays, Inc., Detroit, has filed articles of association. The capital stock is $50,000. The stockholders are Phil Gleichman, Art W. Blankmeyer and George E. Cusick.

Ben Goldstein, former Detroit salesman for Universal, and now selling Fox films in Pittsburg territory, was a Detroit visitor recently.

The Isis Theatre, Grand Rapids, did such big business one week with "Fit to Win," that Manager George Nichols held it over a second week.

Leon Rubenstein, special representative for S. L. Rothafel and his Unit Program, was here for a few days and closed a contract to show the Units at the John H. Kunsky houses.

So This Is "Red Head"! Well, We Never Were Partial to Brunettes.
Alice Brady has a cabaret background for her next Select picture of fiery title.

Philadelphia News Letter

Neilds Is Making Good.

W. D. Neilds, formerly manager of the Coliseum and the Tioga, is now in charge of the Standard Theatre in Camden, where his up-to-date methods of management are meeting with considerable success. Before coming to the Standard, this house was taking in about $140.00 per week, today the receipts exceed that amount daily. In addition to newspaper advertising, Mr. Neilds puts out 3,000 programmes every week. Only first run productions are being shown in his theatre while special attention is given to the musical numbers.

Booster Film for Philadelphia.

The Corn Exchange Bank has made arrangements with M. Greenwalt to make a series of industrial films which will be shown under the caption of "Boost Philadelphia." Pictures of the largest industries in this city will be made and shown in the Stanley circuit of theatres.

Producers' and Distributors' News

Choose Bluebirds To Be Marketed at Special Price

PRECEDED by an announcement to exhibitors that a series of the best Bluebird pictures released up to March 3 were shortly to be marketed at a special price, Universal exchanges all over the country on April 1 began an aggressive booking campaign. Sixty-seven Bluebird photoplays, selected from among all the Bluebirds produced during three years, each one chosen because its merits had been proved, are being offered to exhibitors at a special campaign price.

Sixty-seven Selected Subjects.

In announcing the arrangements for booking the series of pictures it was pointed out to exhibitors that in this campaign the number of pictures booked automatically established the average price per production. The announcement also brought out the idea that exhibitors who had not previously booked the releases comprising the series were now in a position to obtain pictures with proved quality at special prices and that the showmen could profit greatly by the knowledge of how other exhibitors had exploited the film plays. The announcement calls attention to the fact that the public cares little about the age of a film story. If it is interesting and pleasing the release date matters little or not at all.

This series of Bluebirds are comprised of 11 from Monroe Salisbury, 13 from Carmel Myers, 8 from Franklyn Farnum. The exhibitor may book as many as he desires, the price a picture being governed entirely by the number of productions booked at one time.

Shows Testing of Giant Dirigibles.

Receptions given returning Canadian and American heroes, the launching of the super-dreadnought Idaho, and the testing of England's giant dirigibles, form the main features of the International News No. 13, released by International through Universal exchanges last week. The great reception given New York's famous 27th Division, and scenes showing the hundreds of thousands of people who witnesses the division's historic parade on Fifth avenue, is perhaps the principal feature of the issue. However, there is great interest in the return of the famous "Princess Pats" from four years of war in France. A 250-mile race at Santa Monica, Cal.; an intresting subject entitled "Camouflage," and showing the art of camouflaging ships and the reasons for various freak designs, and the testing of the R33, a dirigible which England expects to be able to cross the Atlantic, complete the release.

Work Progressing on "In Secret."

Work is progressing fast on the big Pearl White-Robert W. Chambers serial, "In Secret," which is being produced by George B. Seitz, Inc., for release by Pathe.

In all her long and successful serial career under the Pathe banner, Pearl White probably has never had a role that more perfectly fitted her than that of Evelyn Erith, the heroine. Those who have followed her in her many Pathe serials will find that she has taken the utmost advantage of the possibilities of her best role.

Can It Be? Pearl White Idle?

You see, this is a special picture given the Moving Picture World by the Pathe serial star to show our readers how she appears without an automatic or two in her hand.

Real Pacific Tornado Seen in Lockwood's Last Picture

THE production which will be seen in the coming release of Harold Lockwood's last Screen Classics, Inc., release, "A Man of Honor," is a series of scenic triumphs.

It was on the island of Santa Cruz that the majority of the scenes were taken. Here were found the picturesque rock-ribbed coast, with the deep coves and caves, the impenetrable recesses in the vastness of the interior, the semi-tropical vegetation and climate and the periodical hurricanes typical of that region.

A peculiar fact in connection with the shooting of scenes in Santa Cruz is the occurrence of a real hurricane or tornado which blew up while Mr. Lockwood's company was quartered on the island. Fred J. Balshofer, Lockwood's director, had erected several huts with the native tule covering, and crowds of natives were housed in these huts when the hurricane struck the island. Mr. Balshofer took advantage of this freak of nature, and lashing his camera, the operator and himself to a point of rocks, proceeded to shoot many scenes during the storm. Many were injured in taking this picture.

There is a saving of $4.80 *to those who pay the annual subscription rate of* $3 *to Moving Picture World. The newsstand price is* 15 *cents.*

Pathe News Aero Work Is Praised by Army Experts

PATHE NEWS has established a reputation for aero work which gives to the News a distinct and unique character. Some of the achievements, notably over New York, of which the most unusual views were taken—including a half-height shot of the Woolworth Building and the Statue of Liberty—have been commended by army experts and civilian professionals. They especially commended, also, the views taken of New York Harbor on the occasion of the President's first journey to France; and the scenes shot from the clouds of the procession of ships into Boston Harbor upon the return of the President. But the most recent achievement, and one during which the evolution of the plane held spellbound 100,000 spectators, was at the automobile races at Santa Monica, Cal.

Shows Warship Air Base.

Down at Guantanamo Bay where Uncle Sam's warships rendezvous some striking innovations in aviation have been operated. The warships, as Pathe News has shown, is now an air base, and American naval aviators demonstrate spectacular feats in releasing land airplanes from the fighting ships.

Pathe News has not only shown this as practiced at Guantanamo, but the cameraman, flying high above the maneuvering warships secured unusual and instructive views.

Second Lytell Boston Blackie Story Ready.

"Blackie's Redemption" is the name of the Metro release for April 14, with Bert Lytell as the star. It is not so very long ago that this popular star was seen in another crook play, "Boston Blackie's Little Pal," to which this April feature is a sequel. Both are from the pen of Jack Boyle. Finis Fox, one of the best of Metro's staff of dramatists, has converted the story to the screen, and John Ince is the director.

Many scenes are interiors of the famous San Quentin Prison, and show the lives of the inmates of this popular "hostelry," as well as the life and habits tricks and ruses, of the confirmed "con" man and crook at large.

Alice Lake will be seen for the first time in a serious role as leading woman. Others in the cast are Henry Kolker, Bernard Durning, Jack Duff, William Musgrave, Gertrude Short, Don Bailey, Wilton Taylor and Chinese Ah Toy.

Announces Capitol Comedies for April.

Exhibitors of Capitol Comedies have much to anticipate in the schedule of releases for April. "Smiling Bill" Parsons appears in a couple of fast-moving comedies that are certain to pyramid his following and delight the lovers of up-to-date screen humor. He is seen as the triple-troubled hero in "The Midnight Alarm," released on April 6. Next comes "Wanted—a Baby," in which the rotund comedian whirls through numberless laughable situations in attempting to win a wager that he, a merry bachelor, can nurse and rear an infant as well as one of the opposite sex.

Chester Secures Series of G. M. Dyatt's Peruvian Films

C. L. CHESTER, producer of the Outing-Chester Pictures, has obtained the entire series of Peruvian films taken by Commander G. M. Dyatt in a recent trip through this picturesque country. Commander Dyatt, who left the Royal Flying Corps of Great Britain a short time ago, is one of the few English officers who has been in the three branches of the service, in the air, on sea and on land.

As a result of serious injuries he was given an indefinite leave of absence and, to soothe his nerves, he started out on the most dangerous expedition that a traveler could imagine. He went over the Andes into territory where the natives are violently hostile to strangers and especially to a white face. He was upset in the waters of the Amazon, where he lost part of his films and found himself astray in the jungle for a day and a night. He was finally rescued by a friendly tribe of natives, who took care of him until he was able to travel again and who gave him endless opportunity for screening their fantastic customs, religious rites and dances.

These pictures of Peru will be placed among the coming releases of the Outing-Chester Pictures and shown in the series that is now appearing at the Strand Theatre, New York.

Screen Version of Play Pleases Augustus Thomas

FEW writers of stage plays are said to have the same enthusiasm for the motion picture drama as Augustus Thomas, the author of "As a Man Thinks," described as a thrilling pyschological study with quick scenic transitions and a strong moral lesson.

In building for the screen drama, Mr. Thomas states that he finds dramatic opportunities transcending those of the spoken play. After viewing the completed picture, "As a Man Thinks," he remarked there were a lot of things in the production, pictorially speaking, that had not been brought out in the original version. "And the queer part of it," remarked the author, "is that I have had the notes on these very situations from the time I made my first drafts of the play. They would have gone into the stage version if I could have worked them in with the proper cohesion.

"Here I have superior opportunity. In the picture one may obtain effects far more readily and support them with detail that is more convincing than words."

"As a Man Thinks" is a Four Star picture produced by Harry Raver, with Leah Baird as the star. George Irving directed the production.

"The Boomerang" Secured by Pioneer.

The Pioneer Film Corporation announces it has secured "The Boomerang," based on a novel by William Hamilton Osborne, with Henry B. Walthall in the leading role. It is described as a romance of love and intrigue, labor and capital, and to have been indorsed by the Consumers' League and Department of Labor.

Bertram Bracken directed the production which deals with the subject of labor unrest. It was made for the National Film Corporation of America, and will be distributed on state rights basis.

"A Stitch in Time" Is Completed.

Word comes from the Vitagraph Studio that Gladys Leslie, under the direction of Ralph Ince, has completed her next release, "A Stitch in Time." Work is being rushed on the final titling and editing, and the picture will shortly be ready to show to exhibitors. The star is supported by Eugene Strong, Agnes Ayres, Julia Swayne Gordon, Charles A. Stevenson, Earle Schenk, George O'Donnell, Cecil Chichester and Charles Walton.

Books Vitagraph for British Columbia.

Vitagraph's Alice Joyce release, "The Lion and the Mouse," the screen version of Charles Klein's play, has been booked by W. P. Nichols, of the Canadian Film Service, Ltd., of Vancouver, for all of his British Columbia houses.

Begin Work on Second Christie Special.

Under the direction of Al E. Christie the second of the Christie specials in two reels has been put under production. The story introduces Fay Tincher as a "rough and Western" girl from a Montana ranch.

Picture Theatres Projected

JASPER, ALA.—M. D. Womack plans to establish moving picture theatre here.

BESSEMER, ALA.—W. L. Coston & Company have contract to make extensive improvements to Grand and Liberty theatres, to cost $5,000. Address John A. Snider, manager.

STERLING, COLO.—McIntyre & Gill have plans by Wilson & Wilson, 509 Commonwealth Building, Denver, Colo., for one-story moving picture theatre, 50 by 115 feet, to cost $25,000.

THOMASTON, CONN.—Thomaston Land & Improvement Company has contract to erect one-story theatre, 70 by 135 feet, for J. R. Denovan, Chamber of Commerce Building.

WILMINGTON, DEL.—King Theatre Company has been incorporated with $200,000 capital by W. S. Glass and Franklin L. Mettler.

WILMINGTON, DEL.—Max Breur plans to erect moving picture theatre adjoining his hotel at Fourth and Orange streets.

EASTMAN, GA.—P. C. Hawkins, of Forsyth, has purchased Grand Theatre from C. W. Lancaster and assumed management.

GRIFFIN, GA.—Ben Bolton, J. W. Moore and Jack Lewis have leased old opera house and will convert it into an up-to-date moving picture theatre.

SAVANNAH, GA.—Plans have been approved for the erection of civil and recreation centre at Paris Island for comfort and pleasure of marines to be trained at that station. Cost is estimated at $200,000. Brig.-Gen. Joseph H. Pendleton is post commander.

NAMPA, IDAHO.—Inland Amusement Company has disposed of Majestic Theatre to B. W. Bickard and Charles Stevens.

ARENZVILLE, ILL.—Garage building is being converted into an up-to-date moving picture theatre. It will be conducted by Weeks & Brookhouse.

CHANDLERVILLE, ILL.—New moving picture theatre will be erected here by Haynes & Company.

CHICAGO, ILL.—C. E. Frazier, 30 North Dearborn street, is preparing plans for one-story theatre and store building, 50 by 275 feet, to cost $70,000.

CHICAGO, ILL.—Stock company is in process of organization and plans have been submitted to the building commissioners by Harris Brothers of the Chicago House Wrecking Company asking for permit to erect store and theatre structure, at southeast corner of Desplaines street and Madison avenue. Plans call for remodeling present property, which together with new building will occupy an entire block.

DIXON, ILL.—Dixon Theatre has been incorporated with $15,000 capital by George E. Boynton and M. E. Rice.

EFFINGHAM, ILL.—Elks' Club plan to expend $8,000 for improvements to theatre and club house.

FOREST PARK, ILL.—A. Harris has plans by H. Newhouse, 4630 Prairie avenue, Chicago, for improvements to theatre, to cost $200,000.

HARVARD, ILL.—Charles Pacini, of Kenosha, Wis., has taken over Majestic moving picture theatre from A. R. Morehouse.

LA SALLE, ILL.—E. J. Newman, formerly manager of Majestic and La Salle Theatres, is interested in a project to erect a new theatre.

SPRINGFIELD, ILL.—Kaskaskia Amusement Company, has been incorporated with $20,000 capital by E. G. Newman, W. L. Becker and P. E. Coleman. They plan to erect new theatre at Second and Gooding streets to be known as the Majestic.

SPRINGFIELD, ILL.—Springfield Realty and Investment Company, care Seymour Marks, 139 North Clark street, Chicago, is having plans prepared for five-story theatre, store and office building to be erected on corner site 150 by 165 feet.

VAN DUSEN, MO.—J. H. Keuge has plans by Lindsay Architectural Company, 261-62 McCoy Tanner Building, Sikeston, Mo., for theatre and store building, to cost $40,000.

AURORA, NEB.—Lyric Theatre has been leased by Lloyd Grosvener. House will reopen under new name.

Showing the Effects of the Union of Man and Thought.
As done in the Leah Baird-Augustus Thomas special, "As a Man Thinks," an Artco-Hodkinson production.

Loew Features Selects on His Metropolitan Circuit

DETAILS of how Marcus Loew is presenting two of the current Select productions in the many theatres of his metropolitan circuit show in an interesting manner how this veteran showman works to put over what he regards as unusually strong attractions.

The features in question are "The World to Live In," featuring Alice Brady, and "The Probation Wife, featuring Norma Talmadge.

For the Brady production Mr. Loew has had printed a large quantity of block-letter, twenty-four sheet stands, with which he has plastered all sections and all boroughs of New York. In big type, these posters ask, "Could You Love a Girl With a Tin Heart?" and "Do You Know What a Tinpanner Is? The poster then proceeds to state that a trip to the nearest Marcus Loew house to see Alice Brady in "The World to Live In" would prove a delightful experience and provide the answer.

But this is only one feature of Mr. Loew's special campaign. A composite one-sheet has been drawn up and posted in the lobbies of these theatres, which announces Alice Brady in "The World to Live In," and also shows four scenes from the photoplay, which give the high lights of the story.

In the exploitation of "The Probation Wife," Mr. Loew has made lavish use of an unusually attractive twenty-four sheet, which Select has provided for this subject. This stand shows Norma Talmadge reclining full-length upon a couch, under a floor lamp and reading a book on social etiquette. Specially constructed lobby displays are also used. Throughout Marcus Loew's entire metropolitan circuit, the lobbies are hung with cards designed to pique the curiosity of the reader. "What is virtue in a wife?" asks the card, and then goes on: "See Norma Talmadge in 'The Probation Wife' at Loew's ——— Theatre." Every window in the vicinity of Loew's Theatre is also freely placarded with these cards, in addition to the wide display of paper the Loew Circuit puts out in accordance with its usual program.

Begin Work on "Secret Service."

Work on "Secret Service," the Famous Players-Lasky production adapted from William Gillette's play, and starring Captain Robert Warwick, who has just returned to pictures after seventeen months in the army, has started at the Lasky Hollywood studio. Hugh Ford is directing the production from the scenario by Beulah Marie Dix.

A notable cast will appear in this production, which is to be one of the most elaborate ever made at the studio. Besides the star, there are Shirley Mason, Theodore Roberts, Edythe Chapman, Irving Cummings, Robert Caine, Lillian Leighton, Guy Oliver and Casson Ferguson.

San Antonio Appreciates Home Made Film.

When "The Forfeit," starring House Peters, was shown at the Empire Theatre, San Antonio, Texas, the whole town turned out to see the picture. In order to accommodate everybody, the management found it necessary to extend the run. "The Forfeit" was staged in and around San Antonio by Frank Powell. It is distributed by the W. W. Hodkinson Corporation through Pathe Exchange, Inc.

First Virginia Pearson Film May 18.

President Meyer of the Virginia Pearson Photoplays Company announces that May 18 will be the release date, through Pathe, of the first Virginia Pearson feature, "The Bishop's Emeralds," in which she is supported by an excellent company headed by Sheldon Lewis.

Work is speedily advancing toward completion at the Thanhouser Studios, under the direction of Jack O'Brien.

What Happens When Comedy Meets Tragedy?

Why, they look over the stills of Nazimova's latest production, "The Brat." From left to right are Herbert Blache, Nazimova's director; mustacheless Chaplin, Nazimova, and Charles Bryant, Nazimova's leading man.

Spectacular Lighting Effects in "Red Lantern"

EXTRAORDINARY lighting effects are among the many spectacular features promised to picture devotees in "The Red Lantern," the coming Nazimova production.

The Pacific Coast was the scene of Nazimova's labors in the production. Age-old Pekin was transplanted from China to California. Within the confines of the studio lot an exact duplicate of a street in Pekin was constructed, while on the great inclosed stage were set up massive interiors furnished and furbished with all the lavish magnificence of the Manchu dynasty.

Novel lighting effects were made necessary by the fact that a number of the most dramatic episodes take place on this Chinese street at night, during the celebration of the religio-patriotic Feast of the Red Lantern. The scenes comprising these episodes actually were taken at night.

More than 1,000 Chinese lanterns were hung from the Chinese shops, dwellings and temples lining both sides of the thoroughfare. Atop the giant arch, overlooking the Great Wall surrounding the ancient capital, was placed a big searchlight, the beams of which were played upon the figure of Nazimova as the star, attired in the regal robes of the Goddess of the Red Lantern, was borne down the street on a palanquin carried by two dozen Chinese coolies through a surging throng of Celestials.

High on platforms were batteries of arc-lights, known as "broadsides," that simulate the sun. More than 100 of these were used. In addition there were spotlights to the number of 50.

Nor are the special lighting effects confined alone to the night street scenes. Weird lighting marks the ancient Chinese ceremonial of being "measured for one's casket," that takes place in the coffin shop kept by Madame Ling, grandmother of Mahlee, the half-Chinese, half-English girl portrayed by Nazimova.

Director Albert Capellani further required special, novel lightings when he photographed the Chinese garden back of the American Mission in Pekin just after sundown; when he took the scenes in the throne room of the Palace where the Dowager Empress and her mandarins hear of the Boxer uprising that is rapidly fomenting in the outlying provinces and gathering momentum is headed for the city of Pekin itself, and when he took the scenes in the subterranean rendezvous of the Boxers.

Besides playing Mahlee, the Eurasian, Nazimova also enacts the totally dissimilar role of Blanche Sackville, an English girl and half-sister of Mahlee.

Artistic Poster Work for "Unknown Love" Advertising

THE UNKNOWN LOVE," Leonce Perret's romantic production, starring Dolores Cassinelli with E. K. Lincoln, which will be released as a Pathe Special April 27, is being put forward with a large amount of exploitation and advertising aids.

The posters, which have been designed by Frederick Brown McDan and Emmet Owen Smith are exceedingly artistic in both the handling and general beauty of design. Both artists were strongly inspired by the head of Miss Cassinelli and they have most effectively used it in the posters. Mr. Smith's contribution is the 24 sheet.

Frederick Brown McDan contributes a one sheet, two three sheets and a six sheet. The design of the three sheet is an eye-compelling study of the star. It is a bold portrait study of Miss Cassinelli and will be reproduced in three colors on the cover of the elaborate campaign book prepared for the production.

In addition to the posters, the advertising material includes: portrait slide in colors; 2 two column scene cuts; line cuts; an ad sheet; 2 one column portrait cuts; and one two column cut of the star; sets of ten black and white photographs of star and scencs; 22x28 color of star; 22x28 color scene; lobby display in color; and the campaign book in which will be bound a one sheet, four page insert on calandered paper made up of half tone engravings of Miss Cassinelli and selected scenes from the play.

"Full of Pep" Is Hamilton's Next.

Hale Hamilton's next starring vehicle will be an original comedy from the pen of Robert F. Hill. "Full of Pep" is the working title. According to present plans production work will start next week. Harry L. Franklin will again direct Hamilton.

"All for One and One for All" Is Jim Corbett's Motto in "The Midnight Man."
This expert dissolve shows Jim, Mr. Jim, Gentleman Jim, and James J. Corbett in a small part of the wardrobe used by these gentlemen in the Universal serial.

Three Exhibitors Mutual Specials Going Strong

THE rapidly augmenting accounts of Exhibitors Mutual have received a big impetus through three special features—"What Every Woman Wants," "The Turn in the Road" and Martin Johnson's "Cannibals of the South Seas."

During the week of April 7 ten big Chicago theatres will play "What Every Woman Wants" as their leading attraction. Ascher Brothers have booked the Exhibitors Mutual feature for each of their twelve theatres, while the Lubliner & Trintz circuit dated it for seven of their leading houses. The Pantheon, Chicago, made a big splurge with the production and did record breaking business.

Among the host of first-run houses which have booked "The Turn in the Road" are Kunsky's Majestic Theatre in Detroit; the State-Lake in Chicago; the 81st Street Theatre in New York; the Strand Theatre in Newark; Moore's Rialto, in Washington, and at Quinn's Theatre in Los Angeles. The Lubliner & Trinz circuit and Ascher Brothers have booked the attraction solidly.

Martin Johnson's "Cannibals of the South Seas" is doing very good business. Chicago, like Los Angeles, Boston, Minneapolis, and every other city where the picture has been handled in a big fashion has been captivated by the Cannibals.

During the past week the Randolph Theatre, where the picture opened for an indefinite run, its first booking in the Windy City, all house records were left far in the wake. Much credit is due to the owners of the Randolf, Jones, Linick and Schaffer, for the success in putting over the "Cannibals." The advertising campaign which the triumvirate arranged was most unusual. Chicago was plastered by 124 twenty-four foot stands, and an effective lobby display was arranged. South Sea atmosphere patterned after the pictures pervaded the lobby. Everywhere there were palms. Savages peered from every wall. The wicked Nagapate, the "Chief of the Cannibals," met everybody entering the theatre and on all sides there were pictures of scenes shown in the films.

A May Allison Picture Released April 7.

THE first of Metro's quartet of offerings for the month of April is "The Island of Intrigue," released April 7. The photodrama is a screen adaptation of Isabel Ostrander's novel of the same name. It is a story of love, romance and intrigue and has been deftly converted to the silent drama by June Mathis and A. S. Le Vino, of the Metro staff. Henry Otto directed the productions.

The cast is a strong one, and includes Jack Mower, as leading man: Frederick Vroom, Mrs. Lucille Ward, Gordon Marr, Lillian West, Hector V. Sarno, Tom Kennedy, Chance Ward, Edward Alexander and others.

"Sawdust Doll" Is Best Baby Marie Osborne Film

THE heavy advance bookings of "The Sawdust Doll," the Pathe program feature, starring Baby Marie Osborne, which will be released April 20, are attributed to the little star's recent series of personal appearances on her way to the Pacific Coast.

"The Sawdust Doll" is one of the best stories in which Baby Marie has yet appeared, for here again Agnes C. Johnston, Mary Pickford's scenario writer, has shaped a charming and appealing tale of child life.

This appeal to both the young and old is the strong merit of the picture, which has been pronounced a perfect "heart story" and is interpreted by a specially selected cast, including Claire DeBrey, Jack Connolly, William Quinn and the frolicsome pickaninny, Little Sambo.

Signs for 1919 Output of Exhibitors Mutual.

The Chicago exchange of Exhibitors Mutual has just closed the biggest deal of the year by signing up the new State-Lake Theatre, controlled by the Orpheum Circuit, for the remainder of 1919. The State-Lake, which seats nearly 3,000 persons, opened two weeks ago, and as its picture feature staged "What Every Woman Wants," the Jesse D. Hampton five-reel picture featuring Grace Darmond. The following week, "The Turn in the Road," produced by the Brentwood Film Corporation and purchased by Robertson Cole for release through Exhibitors Mutual, was the leading photoplay attraction at the State-Lake.

Select Announces List of Star Series for April

SELECT announces three Star Series attractions for distribution during the month of April, including Marion Davies in "Getting Mary Married," Constance Talmadge in "The Veiled Adventure," in which she will be presented by Lewis J. Selznick, and Alice Brady's "Red Head."

Marion Davies' picture for April, "Getting Mary Married," is an original story written especially for the star by John Emerson and Anita Loos. It is an Allan Dwan production, having been directed and supervised especially by him. The production is a high class comedy with a strong dramatic theme, dealing with the life of a young girl who is left to the mercies of arrogant and grasping relatives. Miss Davies' support includes Norman Kerry, her leading man; Matt Moore, Frederick Burton, Amelia Summerville, Constance Beaumar and Elmar Grandin.

"The Veiled Adventure" will be Constance Talmadge's Picture for April. Walter Edwards directed it and Harrison Ford is Miss Talmadge's leading man. The story is by Julia Crawford Ivers, who also wrote the scenario, and concerns the experiences of a young woman who delights in showing other people the error of their ways. The story is brimful of comedy, in which there is more than sufficient drama to make it a most interesting attraction.

"Red Head," in which Alice Brady will be seen, is a story by Albert Payson Dowst. It was adopted from a leading magazine for the screen by Charles Maigne, who also directed the production. Miss Brady will be supported by Conrad Nagel, who is also leading man in her stage play, "Forever After." The story of "Red Head" concerns the adventures of a dance hall entertainer who succeeds in tricking a wealthy man to marry her, but in the end they grow to have a real love affair with each other.

Universal Film in Demand in Foreign Lands.

THAT Universal productions are enjoying wide distribution in South America, Europe and the Orient is brought out in the announcement of the Universal's export department. In South America, Europe, in China, India, Straits Settlements, Philippine Islands and in Australia, "The Kaiser, the Beast of Berlin," is being rapidly booked by theatremen. In Buenos Ayres, Argentina, and at Valparaiso, Chile, the production recently played several weeks to big business. In Paris, at the Gaumont Palace, the picture began a third week's showing.

Universal serials are much in demand in South America and the Orient. Universal Special Attractions are very popular in all foreign countries.

Lanagan Is a Professional Bad Man.

One of the important players in "The Prodigal Liar," the new William Desmond production which was made by Jesse D. Hampton and which will be distributed by Exhibitors' Mutual is Frank Lanagan.

In this production Lanagan has the role of "Steve Logan," a bad man, whose imprisonment forms the foundation of the Desmond story. Lanagan's achievements in this particular division of film work has brought him no little fame.

"Lion's Den" Next Vehicle for Lytell.

"The Lion's Den," by Frederick Orin Bartlett, has been purchased by Metro and is announced by Richard A. Rowland, Metro president, as the next screen vehicle for Bert Lytell. Bartlett's story appeared in a popular weekly magazine and was made into a scenario by George D. Baker, who is also to direct Lytell in the new production.

First Rothapfel Program Is Nearing Completion

SAMUEL L. ROTHAPFEL has nearly completed the first Rothapfel Unia Program. The comedy number is finished. Many of the musical numbers have been arranged and one specialty in the musical phase of the program, a paraphrase of "The Elegie," by Maussenet accompanying a picturization of it, is said to be one of the most novel numbers ever seen in connection with a motion picture theatre's program. E. Lloyd Sheldon did the scenario. It is titled "His Final Hour."

The comedy was written by George V. Hobart, who wrote the script from a suggestion as offered by Mr. Rothapfel. The working title is "Wild Flowers," subject to change. In the cast are seen Helen Weir, Yvonne Shelton, Templar Saxe, Walter McEwan, A. J. Herbert and Eugene Acker.

Announcement of the feature number on the program, a screen version of a play by E. Lloyd Sheldon, has not been made. Mr. Rothapfel, who is personally supervising this production, has completed the first two reels and the working title only is known.

The magazine number of the first program has been assembled and contains many interesting subjects, including scenes taken by Sergt. Owens, U. S. Marine Corps, exclusively for Mr. Rothapfel. These scenes show the veterans of the battle of Chateau-Thierry and the famous trench scene with Sergt. Dan Daly in person, said to be the most decorated hero of the war. This magazine number is entirely away from the conventional news reel and is novel in every respect.

It is expected that the first program in its completed form with music accompaniment and all, will be ready for a trade showing about the first week in May.

Story of "The Red Glove" in Book Form.

Douglas Grant's novel of Western adventure, from which "The Red Glove" serial starring Marie Walcamp, has been adapted by Universal, is soon to make its appearance on bookstands throughout the country. Grosset & Dunlap have published "The Red Glove" story in book form, illustrating the narrative with scenes from the film play. The book will contain the complete story related by the screen in eighteen episodes.

The publishers have arranged to cooperate with exhibitors booking the serial and have asked booksellers in all parts of the country to display the new volumes in their show windows as often as possible, decorating their displays with photographs from the film.

New Pathe Serial Released April 20.

Adventure, thrills, mystery and romance, the four big elements of the successful fiction story, have been skilfully and grippingly blended in the coming Pathe serial, "The Tiger's Trail," starring Ruth Roland, which will be released on April 20.

In the chief supporting role opposite Miss Roland is George Larkin. The principal heavy role is played by Mark Strong. The cast is completed with Harry G. Moody, George Field, Frederick L. Kohler and Easter Walters.

The serial was written by Arthur B. Reeve and Charles A. Logue. The scenario is by Gilson Willets.

Marion Davies Busy on New Picture.

Marion Davies, with a large company, is busily at work in the Paragon Studios, Fort Lee, which, it is understood, C. F. Zittel has leased for a short time. Allan Dwan again is Miss Davies' director, Norman Kerry her leading man and Matt Moore and Dorothy Green figure prominently in the cast. Much secrecy is being maintained about the story.

Bim! Bang! Bing! And "You'd Foil Me, Would You?" Hisses Ruth Roland.
The Pathe star has a super-punch in her new serial, "The Tiger's Trail."

Five Metro Stars Working on Summer Productions

SIGNS that portend a summer of unexampled activity are abundant at the Metro studios in Hollywood, where, for the first time since Metro's cross-continent trek from New York to California, the capacity of the plant is being put to a rigorous test. Five Metro stars —Bert Lytell, Viola Dana, Hale Hamilton, May Allison and Emmy Wehlen—are at work simultaneously on new productions.

Comedy is the predominant note in the productions. With one exception the pictures are light in theme. Miss Dana, Miss Allison, Miss Wehlen and Hale Hamilton are doing what are frankly wholesome comedies. Bert Lytell is completing another of his "Boston Blackie" crook stories, which is dramatic in theme, although lightened by comedy relief.

"Blackie's Redemption" is the title of the new Lytell vehicle. It is based upon two of Jack Boyle's magazine stories, "Boston Blackie's Mary" and "Fred, the Count." Finis Fox, of the Metro scenario staff, made the screen adaptation, and John Ince, of the Ince family, is directing the star.

Emmy Wehlen, who recently arrived on the Pacific Coast, has plunged with a vim into her new picture, "The Amateur Adventuress." Henry Otto is directing the picture, which is being made from the scenario by Luther A. Reed, of the Metro staff, based upon Thomas Bigelow's magazine story. The story has to do with the adventures of a young girl employed as a stenographer in a Welfare Home, and who seeks romance.

Under the direction of Edwin Carewe, Viola Dana is nearing the completion of "Madelon of the Redwoods." This also is a comedy of the breezy type and is pervaded with the wholesome atmosphere of the West. It is a screen version of "Madelin," the early novel from the pen of Mary E. Wilkins (Mrs. Freeman).

"His Father's Wife" is the working title of the new picture upon which May Allison started work. It is a farce and is an original from the pen of E. V. Durling. Charles Swickard was re-engaged by Metro to direct Miss Allison.

Hale Hamilton's latest starring vehicle, which he is rapidly completing, is "After His Own Heart." This also is a comedy, made into a scenario by A. S. Le Vino from Ben Ames Williams' four-part novelette. Naomi Childers is Hamilton's leading woman, and the supporting cast includes Herbert Prior and William V. Mong.

"Bolshevism on Trial" Is Not a Propaganda Picture

IN "BOLSHEVISM ON TRIAL," Select's special attraction, there is portrayed in compelling manner a suggestion of the perils that confront America in the event that this nation should be dominated by a Bolshevistic leader. It is a story which holds from beginning to end.

Nevertheless, the production is not propaganda. It is not a preachment. It is not "made to order." It is not inspired or projected by any person or group of persons as a moulder of public opinion. The United States Government had no hand in the production of this drama. It was made by the Mayflower Photoplay Corporation and is based on Thomas Dixon's novel, "Comrades." "Bolshevism on Trial" is purely fiction, but based on realities that can and may happen in any community in this country. It is a photodrama whose theme and dominating interest happen to be the most widely discussed topic of the civilized world today. It is an entertainment of the sort that grips and thrills, which amuses and terrifies, and which never at any moment fails to entertain.

Shirley Mason in "The Rescuing Angel."

Shirley Mason's next picture for Paramount, scheduled for release April 6, will be "The Rescuing Angel," an adaptation of the play of the same name by Clare Kummer, which had a record-breaking run in New York.

Miss Mason is said to be at her best in the depiction of the heroine of the story, a young girl who, in order to save her father from impending financial ruin, marries a man she doesn't know she loves. The picture starts out with this situation, and then takes a new and surprising twist.

In the leading male role is Forrest Stanley.

Famous Players Announces Cast for "Secret Service"

IT IS now possible to announce the completed cast of "Secret Service," the big Famous Players-Lasky special production directed by Hugh Ford, and adapted by Beulah Marie Dix from William Gillette's stage drama.

Captain Robert Warwick, who recently returned from France, where he served on General Pershing's staff, is cast for the role created by Mr. Gillette—Lewis Dumont. "Kid McCoy," whose real name is Norman Selby, and who is one of the best known scrappers of the square circle, with many victories under the Marquis of Queensbury rules to his credit, will be seen as Lieutenant Foray.

Wanda Hawley, one of the most delightful of the younger picture actresses, seen in many of C. B. De Mille's Artcraft specials and in support of William S. Hart, Bryant Washburn and others, plays Edith Varney.

Shirley Mason will be Caroline Mitford, the ingenue lead; Theodore Roberts will be seen as General Randolph; Casson Ferguson, a clever juvenile, is Wilfred Varney; Edythe Chapman is Mrs. Varney; Robert Caine is Henry Dumont; Irving Cummings is Mr. Arrelford, and Lillian Leighton, Raymond Hatton, Guy Oliver, Fannie Midgeley, Clarence Geldart and others also appear in important characterizations.

Settings of the most perfect character will grace the play which, it should be understood, is not a war play, simply having the Civil War as a background. There are no battle scenes. The drama centers about a situation at Richmond when the Southern capital was beseiged by the Federal army. Joseph Boyle is assistant director and William Marshall is cameraman.

Sells Entire Stock of Simplexes.

The Boston Motion Picture Supply Company, southern New England distributors for Simplex, report a banner week's business ending with last Saturday, according to reports received at the Simplex factory.

Cecil Wood is engaged as special representative for this concern, and many Simplex orders followed in his wake upon his return from a two weeks' trip around the southern part of the territory.

The demand for Simplex projectors around this section was so great during the past week that the complete stock of machines was cleaned out, and negotiations were made for motor truck transportation to bring another shipment of machines over the road in order to take care of the numerous installations which were required.

Fast, Furious and Frozen Fun in Lloyd's Next.

A "faultlessly frosted feature de luxe" may not express much to the chap who takes his laughs in a whole-souled fashion and loves "pep" for the seasoning; but Harold Lloyd is always de luxe in the new 52-a-year Rolin series, released by Pathe, and the "faultelessly frosted" is merely Hal Roach's pictorial fashion of telling that "A Sammy in Siberia" is a masterpiece in snow and ice. It is, indeed, a remarkable bit of hilarious nonsense, staged with an attention to detail, location and interior setting usually given to pretentious multi-reel features.

"Man of Might" Goes Big in Canada.

Vitagraph serials have, during the past year, played to remarkable business throughout Canada, but nothing approaching the big success of "The Man of Might" in the Dominion was expected.

Vitagraph's four Canadian branch offices have been fairly swamped with business on the big outdoor thriller, and every previous Vitagraph serial record across the border has gone to smash.

A Big Help to the Cameraman.
The pair of 'em, Fatty Arbuckle and Molly Malone in the Paramount comedy, "The Bank Clerk."

Makes Special Picture for Australia.

Harry C. Musgrove, general director of the Australasian Films, Ltd., and Lieutenant Phil Gell, his personal representative, who control about 500 theatres in Australia, spent the entire day at the Norma Talmadge Studio Saturday, March 29, and posed with Miss Talmadge in several hundred feet of film which they will take back with them to Australia and flash on the screen in all their theatres. "Norma Talmadge," said Lieutenant Gell, "is so rapidly gaining in popularity in Australia that we are receiving thousands of requests weekly for more of her pictures. While in New York, Mr. Musgrove and I have arranged with Joseph M. Schenck to blaze a big publicity campaign in Australia and New Zealand for the Norma Talmadge pictures. By arrangement with Beulah Livingstone, publicity director for the Norma Talmadge Film Corporation, we are to have a bi-monthly news sheet on the activities of the Norma Talmadge Studio sent direct to all our most important exhibitors in addition to the publicity service which we ourselves distribute. While in New York, Mr. Musgrove has ordered several hundred new photographs of Miss Talmadge, a number of large framed photographs for lobby display, several hundred of the attractive front page picture in colors of Miss Talmadge which appeared in the New York Tribune on March 2d, besides electrotype cuts, 24 sheets, etc."

Fox Books Latest Hayakawa Picture.

Sessue Hayakawa's next picture, "The Courageous Coward," is going to play nearly a dozen William Fox houses throughout Greater New York. Following a screening last week, the Fox management booked the production for nearly thirty days, the feature to play the Bedford, Ridgewood, Comedy, Folly, Academy of Music, Audubon, Crotona, Japanese Gardens, Nemo and Washington. The dates for the showings have been assigned, but an additional twenty days booking has been arranged for seven other Fox theatres, the playing dates to be selected later.

Hayawaka will get away from the Orient in this picture, the entire setting of which is in the United States. Tom Geraghty is author of this story, which was put into screen form by Frances Guihan.

The plot has to do with Suki Iota, a Japanese born in the United States, but who cherishes Oriental ideals, and Rei Oaki, his little Japanese sweetheart.

Midnight Romance Sells on Record of Predecessor

BOOKING "A Midnight Romance" after the run of "Virtuous Wives" is the easiest task Lee L. Goldberg, secretary of the Big Feature Rights Corporation of Louisville, Ky., has had in his motion picture experience. Contracts that have been closed thus far are:

Strand, Louisville, one week; Signal Amusement Company, Chattanooga, one week; Crescent Amusement Company, Nashville, one week; Majestic Amusement Company, Memphis, one week; Ada Meade Theatre, Lexington, Ky., three days; Lyric Theatre Covington, Ky., two days; Princess Theatre, Hopkinsville, Ky., two days; Dixie Theatre, Mayfield, Ky., two days; Dixie Theatre, Paris, Tenn., one day.

Manager Frank H. Dowler, Jr., of the Signal Amusement Company, Chattanooga, who ran "Virtuous Wives" first in Kentucky and Tennessee, has done the same thing with "A Midnight Romance." He put it on for the week of March 16 while its premiere in Louisville will be the week of April 6th.

I. Libson, supervising head of the Strand here, has instructed Local Manager Arthur H. Fitz to arrange for the presentation of "A Midnight Romance" in the same effective style as marked "Virtuous Wives."

Tony Sudekum is making similar arrangements for the Knickerbocker in Nashville the week of April 28. He will make special use of Anita Stewart's song "A Midnight Romance" for advertising purposes.

Two Lovers for Shirley Mason.

Not one but two lovers has Shirley Mason in her new Paramount picture, "The Rescuing Angel," which is released April 6. The story, originally a play, was written by Clare Kummer, with a scenario by Edith Kennedy.

This comedy is full of human interest, and supplies the star with a vivacious role and affords excellent opportunities for every one else in the cast. Forrest Stanley is the leading man and one of the suitors, the other is portrayed by Arthur Carew. Which one of the two the heroine chose is a problem that must be answered by the picture itself.

Others in the cast are John Steppling, James Neill, Carol Edwards, Edythe Chapman, T. D. Crittenden and J. Parks Jones.

Second Prizma Series Available.

Prizma Natural Color Pictures makes an announcement that on April 15 there will be available to the exhibitors the second series of its natural color pictures of the following subjects: "Model Girls," "Trout," "Kiddies," "China," "Birds and Flowers," and "Alaskan Revelations."

The success attained by these natural color pictures which are being distributed by the World Film Corporation has won unstinted praise wherever exhibited. The new series, covering a wide range of subjects, give natural color photography an opportunity to show to what wonderful length this new element in the industry can go.

Realistic Apache Den in "Stronger Vow."

An Apache den is the scene of many thrilling incidents in Geraldine Farrar's newest Goldwyn picture, "The Stronger Vow," released April 27. Hugo Ballin, Goldwyn's art director, has again won the commendation of the diva for the Parisian outlaws' meeting place.

The set represents a large basement room in the Montmartre quarter of Paris, serving as a meeting place for a band of exiled Spanish anarchists, of which Pedro Toral (Tom Santschi) is the leader.

"Captain Kidd, Jr.," Is Mary Pickford's Latest.

The title of Mary Pickford's new Artcraft picture, "Captain Kidd, Jr.," which is released April 6, arouses memories of the famous buccaneers of the days of the Spanish Main. Really the story doesn't have anything to do with pirates, save that a very old book dealing with the lives of these gentry is supposed to be the receptacle of the secret of certain buried treasure. The picture is from the play—which was a real stage success—written by Rida Johnson Young. The screen adaptation is by Frances Marion.

Moore Is a Policeman in "One of the Finest"

TOM MOORE'S identification with everyday young men is further established in his new Goldwyn picture now nearing completion at the California studios. It is "One of the Finest," by S. J. Clarkson Miller, and as might be supposed from the title Tom Moore plays the part of a traffic policeman. He is directed by Harry Beaumont.

The play is a domestic comedy-drama and the problems, vicissitudes and adventures of Larry Hayes might easily be those of any man in his position.

Cleverly devised to exploit Tom Moore at his best, the play is replete with delightful human touches, many of them occurring in the home of the policeman, in which the star has a most engaging side partner, little "Peaches" Jackson, one of the favorite child actresses of the screen. All the little intimacies of home life are beautifully portrayed.

Sharply contrasted with this part of the play is the typical society life of the girl who resents Larry Hayes' enforcement of the speed laws, and has him "broke." The scenes bringing about this meeting were photographed in San Francisco.

Tom Moore has an ideal foil in Seena Owen. Molly McConnell again mothers him as she did in "Go West, Young Man," and the cast also includes Edward Sturgis and Hal Conley, not forgetting "Peaches."

"A Yankee Princess" Is a Big Bet.

Vitagraph has just communicated through its branch offices with its exhibitors all over, and has advised them that its coming Bessie Love picture, "A Yankee Princess," is a big bet.

The production was recently screened at the home office, and word was immediately sent to all of the Vitagraph branches that Bessie Love, by her work in "A Yankee Princess," has come through with the biggest picture of her career.

Select Starts Posting "Bolshevism on Trial"

SELECT Pictures has given a contract for a metropolitan billposting campaign on "Bolshevism on Trial," which will plaster New York and Brooklyn with twenty-four sheet stands announcing this timely subject.

Posting is to start in New York on April 15 and in Brooklyn on May 1, Manhattan being given the earlier date because of the fact that play-dates in that borough usually run slightly ahead of those in Brooklyn.

For the stand advertising this subject Select has chosen to depict one of the most dramatic moments in the entire six reels. It is the scene where Wolff, the Bolshevistic leader, inflamed by long suppressed desires, has seized upon Barbara, whose youthful beauty and idealistic enthusiasm he has used as a bait to lure capital into his scheme. The sketch on the poster shows the scene in Wolff's bedroom, with Wolff struggling with Barbara in his arms, at the moment when young Norman succeeds in breaking through barred doors in order to effect a rescue.

Another striking poster from which Select expects to get excellent results is a one-sheet which has employed the head and grasping clawed hand which have been used in Select's red and black trade paper insert advertising. This drawing has been said to embody the spirit of Bolshevism, which is seeking and grasping in all its dealings.

There is a six-sheet which shows the Bolshevistic leader plotting with a number of women who are dressed mostly in full tights, and the paper bears the descriptive caption, "The women readily consent to become a lure for Bolshevism."

A three-sheet contains a thrilling fight scene, and the other three-sheet makes use of an anti-Bolshevism cartoon recently published in the New York Herald, through courtesy of which daily the design is employed.

All of the paper is captioned, being in this respect different from Select's usual posters which generally are quieter in tone and bear no legends.

Announces Cast for "Third Degree."

The Vitagraph production of the Charles Klein drama, "The Third Degree," which is scheduled for release in May, boasts an excellent cast. Alice Joyce is starred, and plays the part of Annie Sands. The part of Howard Jeffries, Jr., is played by Gladden James. Mr. Jeffries, Sr., is played by Anders Randolf. Mrs. Jeffries is played by (Mrs. DeWolf) Hedda Hopper. Rogers Lytton plays the part of Captain Clinton, and Herbert Evans, George Backus, J. P. Wade and Mr. McGuire are among the other notables in the production.

Tom Terriss is the director.

Four Mutt and Jeff Cartoons in April.

The increasing demand throughout the country for short subjects is reflected in the growth in popularity of the Mutt and Jeff Animated Cartoons, according to the exhibitors' service bureau of the Fox Film Corporation. Most of the leading theatres of the country are using Bud Fisher's comedy characters.

Four Mutt and Jeff cartoons will be released in April. They are "Mutt, the Mutt Trainer," "Subbing for Tom Mix," "Pigtails and Peaches" and "Seeing Things."

Kunsky Books "From Headquarters."

Word comes this week that Vitagraph's Anita Stewart production, "From Headquarters," has been booked by the John H. Kunsky Amusement Enterprises for first-run in Detroit.

W. P. Nichols, of the Canadian Film Service, Ltd., of Vancouver, has also booked the picture for all of his houses, and among other bookings on "From Headquarters" recorded in the last few days are the Jefferson Theatre, of Dallas, and the Regent, of Battle Creek, Mich.

Argus Units for New England.

The Star Amusement Theatre, 7 Tremont Row, Boston and the Orpheum Theatre, Malden Square, Malden, Mass., have recently purchased from the Lewis Electrical Supply Co. and installed Argus Mazda Projector Units for their respective theatres.

"Palestine Pilgrimage" Released April 6.

"A Palestine Pilgrimage" is the title of the Outdoor for release April 6. Scenes in the Bethlehem market place, with picturesque types of the present inhabitants of the Holy Land; the Sea of Gallilee, the City of Tiberias and the Ancient Ruins of Baalbek make this Outdoor one of absorbing interest.

Big Demand for "The Iron Test" Posters.

Vitagraph's sales promotion department reports that the sales of posters and lobby displays in connection with "The Iron Text" has necessitated the reprinting of a number of editions.

The gross amount of advertising of all sorts on "The Iron Test" is larger than the amount taken on any of Vitagraph's serials for the same length of time after release.

Judging from All the Bells in These Scenes from "Virtuous Men," It Must Be a Ringing Attraction.

There is the bellboy on the left, while on the right the al arm bell, and the alarmingly attractive belle add to the purpose of the S-L feature with E. K. Lincoln.

Does Matt Moore Point Out to Marion Davies the Gravity of the Situation?
Nope, for Marion says, "What a long finger our Matt has!" Showing that "Getting Mary Married," as done by Select, is a handful.

Co-operative Plan of the Four Star Pleases Thomas

AUGUSTUS THOMAS, dean of American playwrights, author of "As a Man Thinks," a remarkable social analysis which has just been done into pictures under Mr. Thomas' personal supervision by Producer Harry Raver for Four Star Pictures, is enthusiastic over the results of the Four Star co-operative plan under which author, producer, director and star are featured as co-equal elements in the work.

"I have had a considerable amount of experience with picture production," said Mr. Thomas, "and I may say that in all my associations I never knew the work of the studio to run so smoothly nor with so satisfactory a result as in the production of 'As a Man Thinks.'

"George Irving, director of the concern, knew what he wanted, and when the others found out what that was they gave him just what he asked for. Leah Baird went smiling through her part, and so did everybody else. That's one good result of a high-grade cast. Everybody in the picture is a professional of standing.

"I am at work now on the plot of a new story to be produced by Four Star. The work is well along, and I expect casting will begin within a week or two. For the present I do not care to discuss the plot. As to 'As a Man Thinks,' I hope Mr. Raver's and my own faith in the excellence of the production will find general indorsement. All I can say about it is that in its picture version it justifies all my expectations, and for the rest let the public decide."

Popular Novel Next Vehicle for Morey.

Harry T. Morey, under the direction of Paul Scardon, is well along with the production of his next feature release. This picture is adapted from one of the popular novels of the season, selected because it gives Vitagraph's big virile star a role that measures up to his physical and dramatic stature. It is pure romance, swift moving, and with a powerful mystery element, says the announcement.

Rothacker Cameraman in Land of Sphynx.

"An Eyefull of Egypt," showing the Bedouins "at home" on the Sahara Desert in their moments of relaxation from their pastime of robbing caravans and sandbagging travelers, is an interesting Outdoor picture produced by Rothacker and released by Exhibitors Mutual.

The camel is the Bedouins' desert "flivver," and he is shown breaking all speed laws on the desert boulevard. "Old Flowing Robe," the "Eva Tanguay of the Sahara," is seen in a graphic interpretation of the Arab dance.

This Outdoor concludes with a trip up the historic Nile River. An Egyptian sunset brings to a conclusion one of the most attractive of the Outdoor series.

"Beating the Odds" Next Morey Release.

Vitagraph's next Harry T. Morey release is "Beating the Odds," and is adapted from Irving R. Allen's novel, "The Money Maker." Supporting Mr. Morey is a cast which includes Betty Blythe, Jean Paige, Eulalie Jenson, Charles Stevenson, George Majeroni, Robert Gaillard, Robert Mowbray and Frank Norcross. The production is under the direction of Paul Scardon.

"Beating the Odds" is said to be different in its theme from the Morey pictures which have gone before. It is a story of a man who, by utter lack of scruple, rises to great wealth.

The story gives Mr. Morey a splendid opportunity for his virile type of characterization.

Barrymore in a Strictly Dramatic Role.

John Barrymore appears in the first strictly dramatic role of his photoplay career in his new Paramount picture, "The Test of Honor", which is scheduled for release April 6. The picture is founded on E. Phillips Oppenheim's novel, "The Malefactor," the screen adaptation being the work of Eve Unsell. Mr. Barrymore portrays the role of Martin Wingrave.

Love, tragedy, remorse, revenge—all these dramatic elements form, as it were, a crucible through which the character of Martin Wingrave has to pass on the way to ultimate regeneration. Mr. Barrymore's leading woman is Marcia Manon.

Keenan Pictures Liked in Canada.

Ernest Ouimet, president and general manager of Specialty Film Import, Ltd., of Montreal, and Mrs. Ouimet and two sons, and Mrs. E. Thibadeau, who are passing the winter in Southern California, were recently among Frank Keenan's visitors at the Robert Brunton studios, Los Angeles.

"The Keenan productions are popular in Canada," Mr. Ouimet said. "Our playgoers are partial to the gripping, intense drama—a logical story of an interesting phase of life and its emotions and passions."

"Something to Do" Is a Lively Washburn Comedy

BRYANT WASHBURN'S newest Paramount picture, "Something to Do," which is released April 13, is a picture of the speedy variety. The story is by Maxmilian Foster.

Mr. Washburn has a role which gives him an opportunity to show that he can handle wide-awake characters with the same ease with which he portrayed the sleepy sort in his previous productions.

Ann Little, who has played leading woman for three different men stars during the past few months, proves by her work in this picture that no matter what the type of character of the lead she supports she can render a perfect portrayal of her part. In this picture she portrays the role of Janet Remwick, a social secretary.

The role of Peter Remwick, her father, who has been placed in an insane asylum by the girl's scheming aunt, is ably played by Robert Brower.

Charles Gerrard is cast as Thompson, the hero's deceitful valet, who was posing around in high society as a nobleman, while Adele Farrington as the scheming Mrs. Parkin contributes a capital comedy portrayal.

Charles Ogle as an asylum keeper and James Mason are other well known Paramount players whose names are a guarantee of the merit of their work.

Donald Crisp directed the picture, and it was photographed by Charles E. Campbell. Will M. Ritchey wrote the scenario.

"Amateur Liar" Is Drews' April Release.

"The Amateur Liar," the story of a husband's first fib, is the Paramount-Drew release for April 6. The V. B. K. Film Corporation presents this comedy which was picturized and produced by Mr. and Mrs. Sidney Drew. It was written by Albert Payson Terhune. Laughable incidents include a false Spanish Influenza scare which leads Mr. Drew as "Henry" to a hot mustard foot bath. All audiences will appreciate the timely incidents which were received with enthusiasm at the Rivoli Theatre, New York, where the comedy was featured during the week of March 30.

Peggy Hyland Begins "Cowardice Court."

Another popular book is being made into a William Fox play. This is "Cowardice Court," by George Barr McCutcheon. Peggy Hyland is the star of the picture, which will be released in the William Fox Excel Pictures group.

The story is full of romance, thrills, good-humor and exciting situations. The picture is being made at Hollywood under the direction of William C. Dowlan, a new Fox director.

In the cast supporting Miss Hyland are Jack Livingston, Arthur Hoyt, Katherine Adams and Burton Law. The scenario was written by Joseph Anthony Roach.

Polo Working on Fourth Western Drama.

Having finished "Cold Steel," which was directed by George Holt, Eddie Polo has begun work on the fourth of a series of special two-reel Western dramas entitled "Buck Lawson Rides Alone." Jacques Jaccard is directing Mr. Polo in this vehicle. Under the direction of Jack Ford, Pete Morrison and Helen Gibson have begun work on a new Western drama bearing the working title of "Out Wyoming Way."

Sells Six Simplexes in One Day.

The Hollis-Smith-Morton Company, Simplex distributors in Pittsburgh, report that on March 22 six Simplex projectors were disposed of, making this a red-letter day at their establishment. This concern has been engaged in the supply business for many years.

Desertward Goes Madge for "Leave It to Susan"

AT present Madge Kennedy is "lost" in the Mojave Desert—lost with her associates concerned in making her new Goldwyn Picture, "Leave It to Susan." It was written by Rex Taylor, who set about to provide Miss Kennedy with a role entirely opposite to the one she assumed in Hugo Ballin's comedy and unlike any of her others as well. Clarence G. Badger again is her director.

The locale of the new picture places the star in the midst of the desert's wastes. First of all she is seen as the daughter of a capitalist, who, with his family, journeys West on business. An amusing accident leaves Susan behind when the train resumes its trip after an interruption. Susan is deserted with only her dog clasped in her arms. The desert stretches all around her. The people she afterward encounters, the seemingly desperate situations in which she becomes involved, and the big surprise which comes to the girl promise to make "Leave It to Susan" a comedy-drama rich in laughter and unexpectedness.

Varied and thoroughly human types surround the star—players of established reputation including Alfred Hollingsworth, George Kunkel, Anna Hernandez and Walter Hiers, not to mention a corps of real cowboys and a leading man new to her in the person of Wallace MacDonald.

ORPHEUM THEATRE, FLINT, MICH.

Petrova's Stage Tour Boosts Her Films.

Petrova Pictures Company reports that the recent return of Madame Olga Petrova to the speaking stage has resulted in a distinct spurt in sales of their five feature films in which she stars—"Daughter of Destiny," "The Light Within," "The Life Mask," "Tempered Steel" and "The Panther Woman." First National, which is distributing the pictures, has informed Frederick L. Collins, president of Petrova Pictures, that the widespread publicity given Madame Petrova's vaudeville engagement and her appearance in several cities has resulted in a revival of interest in Petrova pictures, as shown by increased bookings. During Madame Petrova's stage appearance at Rochester, N. Y., recently, "The Panther Woman" was shown in a picture theatre on the next block, and the noted star had the unique experience of competing in person with herself on the screen.

New Serial Has Snow Background.

Still pictures on the first seven episodes of "Perils of Thunder Mountain," the new Vitagraph serial in which Antonio Moreno and Carol Holloway will be starred, have arrived in New York, and no further testimony is necessary regarding the snow that abounds in the serial.

Albert E. Smith, president of Vitagraph, and Cyrus Townsend Brady are the authors of the serial, as they have been of all of Vitagraph's past chapter-plays, and they have designed this particular thriller for a snow background. The outdoor thrills that have been so big a factor in Vitagraph's previous serials will be done this time on snow-covered mountains.

R. N. Bradbury and William Baumann are directing the production.

Issue Press Book on Brockwell Film.

One of the most comprehensive press books ever issued by the exhibitors' bureau of the Fox Film Corporation has been published for the exploitation of "Pitfalls of a Big City," featuring Gladys Brockwell.

Because of the theme of the picture—it is a story of the underworld and a girl's ambition to go straight—unusual advertising and publicity opportunities are afforded.

The art advertisements are unusually effective. They are line-cuts extended to make striking displays even in the most obscure positions on a newspaper's page. Mats on these art advertisements are furnished free.

Gladys Brockwell in Strong Crook Story.

"Pitfalls of a Big City," announced as the current Gladys Brockwell feature, is declared to be the greatest picture of Miss Brockwell's career. It is a crook story, with its scenes laid in the underworld of a typical big city, and it relates the struggles of a girl who has reformed to stay reformed. Persons who have seen the picture at private screenings declare it is remarkable for its strong human appeal, its powerful situations and the logical development of a girl's character.

Supporting Miss Brockwell are William Scott, William Sheer, Neva Gerber, Al Fremont, Ashton Dearholt and Janis Wilson. The picture was made from an original story by Bennet R. Cohen.

Begin Work on "The Social Pirate."

"The Social Pirate" is the title of the photoplay selected by World Pictures as the vehicle for June Elvidge which will be among the June releases of this company. The story was written by E. Forst, the scenario was contributed by Wallace C. Clifton, under the supervision of Charles Sarver, scenario editor of the World company. Dell Henderson will direct the picture which will be made at the World Studio at Fort Lee. The cast includes Arthur Ashley. George MacQuarrie, Ned Sparks, Mrs. Stuart Robson, May Hopkins, and Philip Van Loan.

To Identify Pathe Serial Publicity.

Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., has announced that hereafter all advertising and publicity matter on serial productions distributed by the Pathe organization will bear the words, "A Pathe Serial."

This plan has been decided upon as a means of giving the exhibitor the greatest possible advantage to be derived from the fact that the serial he is showing in his theatre is of Pathe standard and bears the approval of the House of Pathe.

Sold Two Power's 6B to the Shenandoah.

George Dobson, of the St. Louis Theatre Supply Company, is eternally on the job. He reports that he got to the Shenandoah Theatre, of St. Louis, and sold them two 6B cameragraphs.

Mix Popularity Grows Each Successive Release

THE release last week of Tom Mix's fifth Fox victory picture, "Fighting for Gold," centered attention on the great strides which this Western star has made in public esteem this season. Mix ranks as one of the most popular stars making his type of picture, and the high standard of each of his successive productions has brought him in a peculiar position in the eyes of exhibitors.

Already, it is said, reports are coming in that "Fighting for Gold" will prove an even bigger success than "Hell Roarin' Reform," Mix's last picture. It has more thrills and the stunts that Mix performs never have been done by anybody.

"One of the remarkable things about Mix," said a Fox official, "is that each of his pictures seems better than the one that preceded it. It is rare that a film star can ring the bell on every picture, and the better the stars and the bigger their reputations the more noticeable is any falling off in merit. Mix has been uniformly excellent from his first picture, and his reputation is based on good solid achievement.

"It is worthy of note also that Mix is a box office attraction who appeals not only to men, but to women. The romance and love interest woven into his plays make them assured successes with women film fans.

"Plans are being formulated now that will give Tom Mix even greater scope for the exercise of his talents. Just what these plans are it is not possible to state at this time, but exhibitors who think that Tom Mix is the livest drawing card in the market will find their conviction amply justified."

Washington Likes "Made In America."

Great interest is being shown by patrons of Loew's Palace Theatre in Washington in "Made in America," the Ashlay Miller patriotic series distributed by the W. W. Hodkinson Corporation. Many people who missed the opening episodes have been so interested in the making of the American soldier, as depicted in the series, that they have inquired where they could see the first reels. Exhibitors throughout the country booking the film, which was produced with the co-operation of the Government, have expressed similar satisfaction.

We Have with Us Alice Joyce and Maurice Costello in "The Cambric Mask."
This production sees Costello, old-time Vitagraph favorite, on his home screen once more.

Amusing Plot Forms Basis of New Hamilton Comedy

IT'S a case of trading hearts in Hale Hamilton's "After His Own Heart," now under production at the Metro studios in Hollywood. In the picture, Thomas Wentworth Duncan (played by Hale Hamilton) bargains with his heart for a price. It is wanted by a rich old fellow who thinks if he had a youthful heart it would restore his juvenile spryness. Thomas Wentworth Duncan is all ready to submit to an operation for the removal of his cardiac organ, when something happens.

Just what happens is the basis of the roaring comedy plot of this picture made into a scenario from the four-part magazine story of Ben Ames Williams by A. S. LeVino, of the Metro scenario staff.

Harry L. Franklin is directing the piece. Naomi Childers is Hamilton's leading woman, and the cast also includes Herbert Pryor, Harry Carter and Frank Hayes.

Helen Weir Casted for Rothapfel Comedy.

Helen Weir, who will be remembered for her portrayal of "Jennie" opposite David Warfield in "The Music Master," has a prominent role in Samuel L. Rothapfel's comedy production for the first Rothapfel Unit Program. A title for the comedy has not been announced. George V. Hobart, the playwright, wrote the script from a suggestion offered by Mr. Rothapfel. Wally Van directed, with Mr. Rothapfel supervising production.

Editing Julian's, "The Fire Flingers."

"The Fire Flingers," Rupert Julian's forthcoming Universal production is now being cut and edited at Universal City under the supervision of Frank Lawrence. Adapted from the magazine story by William J. Neidig, "The Fire Flingers" will be seen on the screen in about six reels and Mr. Julian will be seen in a dual role. In addition the versatile Julian has directed the filming of the story. It is expected that the picture will be released early in May.

Show First Episodes of Corbett Serial.

Under the direction of James W. Horne, James J. Corbett, Universal's new serial star, has begun work on the ninth episode of his initial serial, "The Midnight Man," which will be released shortly.

The first two episodes of the Corbett serial were shown to Universal executives March 22 in the home office projection room, and proving advance reports from the Pacific Coast to the effect that Corbett was a true serial discovery. The mastery of boxing which made Corbett champion boxer of the world is very evident in the opening chapters.

It Got in Earle Williams' Blood.

That Earle Williams, the Vitagraph star, has been bitten by the serial thriller germ is evident in "The Usurper." In the early part of this picture he plays the part of a ranchman, and he calmly saves his leading woman, Louise Lovely, from the perilous side of a cliff by throwing a lariat over her and pulling her up the side of the precipice to safety.

This Western atmosphere serves but as a prologue to the story, the main action of which takes place in the homes of aristocracy.

"The Usurper" was directed by James Young.

Boosts "Our Teddy" with Mail Campaign.

J. L. Parks, manager of the Seelye Theatre, Abilene, Kan., supplemented his newspaper advertisements for "Our Teddy," the McClure authorized Roosevelt picture, by mailing personal letters about the film to prominent people in Abilene and vicinity. The letter emphasizing the fact that this picture portrays the life of Roosevelt in "an interesting and graphic manner," and that, by Colonel Roosevelt's direction, the royalties are to be donated to the Red Cross. It was found a most effective means of interesting the people with influence in the community in the Roosevelt picture.

Blue Coat for "Big Bill" Russell.

"Brass Buttons" is the fifth picture in the series of William Russell Productions made for the American Film Company, Inc. Russell has a breezy, active role in the part of a wealthy New Yorker who dons a cop's uniform in order to scrape acquaintance with a pretty girl, glimpsed on Fifth avenue and followed to her home.

The picture is down for release March 30. Eileen Percy is the fair charmer and Henry King the director.

"The Silver Girl" To Be Released by Pathe April 8

EDWARD PEPLE, author of the Broadway success, "The Silver Girl," has declared that the screen version, starring Frank Keenan, released April 8 by Pathe as an Extra Selected Star Photoplay, is the best adaptation of all of his stage productions thus far given to the screen. Technical reviewers have pronounced it a big production in craftsmanship and in emotional appeal.

Mr. Keenan, himself, who has to his credit a long succession of master-portraits of the stage and the screen, says he considers Jefferson Hunter, the Nevada miner, the biggest of all his creations.

It is an unusual love story, full of dramatic intensity and quiet suspense; and the big climax grips the beholder.

The story deals with the love of a man well on in years and a friendless girl. After years of unrelenting toil in the waste places of Nevada, Hunter finds himself a millionaire. Unwillingly bringing his young wife into the swirl of New York life, he almost loses his silver girl. But with eyes opened at last, the wife sees clearly the snares and pitfalls of society and decides that the best place is by her husband's side in Nevada.

The story is interpreted by a specially selected cast which includes as Mr. Keenan's principal support, Catherine Adams.

Notable Cast for Farrar in "The Stronger Vow"

A NOTABLE cast surrounds Geraldine Farrar in "The Stronger Vow," her newest Goldwyn picture, set for release April 27. As in her previous Goldwyn productions, Milton Sills is the diva's leading man.

Tom Santschi is once more seen in a part commensurate with his ability. He has the part of the villain.

John Davidson is making his first appearance as a Goldwyn player in a role admirably fitted to his talents.

An important role in the picture is in the capable hands of Hassard Short.

Kate Lester, high in the estimation of motion picture devotees for her grand dame characterizations, also is well cast in the new Farrar production.

Starts Work on "The Dark Star."

Marion Davies has begun work in the Paragon studio on "The Dark Star," a screen version of the novel by Robert W. Chambers. The entire Paragon studio has been put in shape for the use of Miss Davies and her company, and they have been working there this week both night and day to make up for time which was lost while the story was being selected, and while Miss Davies was ill. Allan Dwan is the director. The cast includes Herman Kerry, Matt Moore, Dorothy Green, Fred Hearn, George Cooper, Arthur Earle, Ward Crane.

Select Next Subject for Emmy Wehlen.

Emmy Wehlen, Metro's star, began her first picture at the new Metro studios in Hollywood on Friday, March 7. Her new starring vehicle is "The Amateur Adventuress," which appeared in a monthly magazine as a short story from the pen of Thomas Edgelow, and was made into a scenario by Luther A. Reed of the Metro scenario staff. It is a breezy comedy romance, peopled with interesting types of humanity. Henry Otto is directing the production.

Judson's Novel for Bessie Barriscale.

Bessie Barriscale, starring in B. B. Features, released through Exhibitors Mutual, is a firm believer that the best motion pictures are made from book stories. As an example of her faith in this theory, Miss Barriscale has just announced the purchase of the screen rights to Jean Judson's novel, "Beckoning Roads."

Among Independent Producers

Conducted by C. S. SEWELL

First Christie Special Announced for April 20

THE first of the Christie two-reel special comedies, "Sally's Blighted Career," has been completed, and will be released April 20, bookings to be made through the independent exchanges handling the Christie one-reel comedies.

In addition to bringing Fay Tincher back to screen comedy, this production introduces a special cast, including Molly Malone, Patricia Palmer, Harry Depp, Marjorie Payne, Helen Darling and others.

In this first special, Mr. Christie has attempted to define his idea of screen comedy by producing features in two reels and presenting pictures of real people in humorous but not exaggerated situations, letting the plot thread its way into fact farce, with now and then an incident which in motion pictures is termed "nokum."

The scenario of "Sally's Blighted Career" was written by W. Scott Darling from Walter Graham's original story. Mr. Christie was assisted in cutting and titling by Mr. Darling, who has been added to the Christie forces.

The story of "Sally's Blighted Career" presents Fay Tincher as a country girl who at a choir festival is kidded by traveling show people into believing that she has a grand opera career. The twist to the story of the ambitious girl going to the city and getting into the chorus comes when she proves to be a "boob," gets ejected from the theatre and is brought back to the cows and chickens far from Broadway.

In presenting the first two-reel special, the Christie firm has prepared many forms of exhibitors' aids. Among these are art lithographs from drawings done by E. G. Klein, a Los Angeles artist; music scores, which will give for the first time synchronized musical accompaniments for the showing of the comedy, and a house organ issued monthly, a large part of which will be devoted to illustrative material which can be used in advertising the showing of the Christie specials.

Pioneer Offers "Virtuous Sinners."

Announcement is made by the Pioneer Film Corporation that it has secured the dramatic production, "Virtuous Sinners." This picture deals with the two extremes of society, the Four Hundred and the Underworld, and will be distributed on the state rights market. It was directed by Emmet J. Flynn, and features Wanda Hawley, supported by Norman Kerry and a competent cast.

Edouarde to Direct at Premiere of S-L Picture

ARTHUR H. SAWYER and Herbert Lubin announce that Carl Edouarde has been secured to compose the musical setting for "Virtuous Men." Mr. Edouarde is a well known musician, for the past two years having been conductor of the symphony orchestra of the Strand Theatre, New York. He will compose an original musical setting for the presentation of "Virtuous Men," to be held at the Fulton Theatre on Sunday evening, April 6. In collaboration with Ralph Ince, who directed the picture, Edouarde will carry out many unique ideas in the music. A symphony orchestra composed of twenty pieces has been engaged for the occasion. In addition to playing for the picture these artists will render a specially selected overture. Mr. Edouarde, himself, will conduct the orchestra.

Exhibitors throughout the country will be enabled to take advantage of this original musical setting, as it will be supplied in modified form for use in connection with the picture.

Dalton Appears in Person with His "Beyond the Law"

DURING the week commencing April 6, Emmett Dalton will appear in person at Fox Academy of Music, New York, in connection with his latest production, "Beyond the Law," in which he is the featured player. Following this engagement, Mr. Dalton will also make

Emmett Dalton

Appearing in person with his picture, "Beyond the Law."

personal appearances at a number of moving picture theatres in nearby territory, including the Savoy, at Newark; Amsterdam Opera House, Amsterdam, N. Y., and United States Theatre, Paterson, N. J., in the order named. He also contemplates appearing in a number of other houses as soon as necessary arrangements are made.

"Beyond the Law" is being handled in New York territory by the recently formed Aywon Film Corporation, of which Nathan Hirsh, formerly of the Pioneer Film Corporation, is president and general manager.

In New Jersey and upper New York State, Nathan Hirsh says the bookings on "Beyond the Law" and "Once to Every Man" are being made rapidly, the attractions proving excellent from the box office, as well as the entertainment, point of view.

Domestic territory is selling fast on the Security series of features which the Aywon Company is releasing, and buyers for foreign markets have signed contracts covering the entire foreign rights.

First Texas Guinan Is Completed by Frohman

ADVICES from the West Coast studio of the Frohman Amusement Corporation announce the first of the two-reel Texas Guinan subjects, "South of Santa Fe," has been completed, and the second, "The She Wolf," is well on its way.

"South of Santa Fe" was written especially for Miss Guinan, and is said to embrace a new departure from the commonly accepted character of Western dramas. The picture is on the theme that in the West a woman can be the equal of any man, and her life is along the same lines as those of the opposite sex; and, living next to nature, she encounters the same difficulties, yet maintains the exclusiveness and the delicacy of her sex.

In order to maintain the standard set and in keeping with published statements that the Texas Guinan two-reel Westerns will be special features, William L. Sherrill, president of the Frohman Amusement Company, has been at Los Angeles to personally supervise the inauguration of his West Coast company and to oversee the making of the first two productions.

"Virtuous Men" Is Said to Be a Real Melodrama

IN substantiation of their assertion that "Virtuous Men" is one of the biggest melodramas of the screen, Arthur H. Sawyer and Herbert Lubin point out some of the dramatic moments in the play. Particular stress is laid on the situations in which E. K. Lincoln, Clara Joel and Robert W. Cummings figure.

Mr. Sawyer says, "In one of these scenes Lincoln, in the role of Bob Stokes, is lured to the apartment of Marcia Fontaine, interpreted by Clara Joe. Here he finds himself trapped through the cunning of Brummon, acted by Cummings. Facing death with his back against the wall, Lincoln has to fight his way through. This situation is tense, finishing with a dramatic climax entirely unlooked for. In another scene, Lincoln holds at bay an enraged mob of workers. Forceful in action, and charged with dramatic possibilities, these are but two of the melodramatic situations which occur in 'Virtuous Men.'

"Director Ralph Ince succeeded in having E. K. Lincoln and his supporting cast enact these scenes so as to make them natural and realistic, avoiding the staginess some times found in screen melodramas. Ince has kept all of these situations logical, infusing that peculiar something which differentiates the real from the make believe."

Bromberg Buys Neal Hart Rights.

A. C. Bromberg, vice-president of the Southeastern Picture Corporation, of Atlanta, closed a deal this week with Arrow Film Corporation whereby he acquires the rights for several Southern states to the Western feature, "When the Desert Smiled," starring Neal Hart.

This picture is the first of a series of pictures that Neal Hart will make for Arrow Film Corporation.

Zion Film Advances Date on Showing of "Khavah"

COINCIDENT with the announcement last week that a private showing of the first Sholom Aleichem picture, "Khavah," direction of Charles E. Davenport, would be given about April 15, prominent exhibitors and state rights buyers interested in the production prevailed upon the officials of the Zion Films, Inc., for an earlier showing. They declare that the booking possibilities of the picture would be greatly enhanced if it were possible to release the film in time for the Jewish Easter holidays.

In accordance with this suggestion, Director Davenport is rushing work on the assembling and cutting of the picture. Nat Dorfman, a local newspaperman, will edit the film and write the titles.

"Khavah" is a story of Jewish life in Russia, and is said to tell a simple humane narrative that grips, and to be replete with dramatic and humorous moments charaeteristic of Sholom Aleichem, who has been called the Jewish Mark Twain. Alice Hastings is the star of the picture, and is supported by Giacomo Masuroff and Alex Tenenholtz.

Ivan Abramson on Trip Closes Many Big Deals

WHAT started out to be in the nature of a vacation trip for Ivan Abramson, director general of the Graphic Film Corporation, is announced as having developed into one of the most successful trips ever made by a film man.

On March 6, Mr. Abramson left New York, and on his first stop, Philadelphia, sold to the Superior Film Exchange rights to "Ashes of Love" and "The Echo of Youth" for eastern Pennsylvania and southern New Jersey. Proceeding to Pittsburgh, he closed with Mark Schoenfield for the same productions for western Pennsylvania and West Virginia, and on his next stop, Chicago, made a contract with Frank Zambreno, of Unity Photoplays, for rights on "When Men Betray" and "The Echo of Youth" for Illinois, Indiana and southern Wisconsin.

Mr. Abramson next went to St. Louis, where he sold "When Men Betray" to the Grand Central Film Company for Missouri, and from there he went to Minneapolis and closed with the First National Exhibitors' Exchange of the Northwest for the same production for Minnesota, North and South Dakota and southern Wisconsin.

"The White Heather" Has Unique Underwater Scenes

THERE are said to be a number of unique features to Maurice Tourneur's latest picture, "The White Heather," not the least of which are the scenes taken at the bottom of the ocean, and which provide the big punch of the melodrama. These scenes were taken by Mr. Tourneur off San Pedro Harbor by means of the invention of the Williamson brothers, which makes sub-sea photography possible. This invention, utilized so successfully in "Twenty Thousand Leagues Under the Sea" and "The Submarine Eye," has been still further developed by the Williamsons and utilized off the California coast. The results are said to be startling.

"The White Heather" is said to be the first instance of a motion picture being actually directed on the ocean floor. Mr. Tourneur donned a deep-sea diver's suit and directed his players at the bottom of the sea by means of signals.

Not only is "The White Heather" said to possess greater punch than Mr. Tourneur's melodramatic screen hit of last season, "Sporting Life," but it possesses greater and broader appeal, and to tell a story not only of interest to men, but to women as well. It lies far from the world of sports, the romance being one of the Scotch highlands and the sea. It is a story of contrasts revolving between the Scotch nobility and the London underworld. There are scenes of natural beauty among the sheep herders of the uplands in contrast to the grim studies of night life in the London streets.

Mr. Tourneur, in following his theory of obtaining a well balanced cast rather than a star, has surrounded himself with an able company, including little Ben Alexander, the boy whose excellent screen work in "Hearts of the World" and "The Turn of the Road" is well known.

Mr. Tourneur is announced as having discovered a pretty and able actress in Mabel Ballin, and the other members of the cast include H. E. Herbert, Jack Gilbert, Ralph Graves and Spottiswood Aitken.

The releasing arrangements for "The White Heather" will shortly be announced by Mr. Tourneur's New York representatives, Hiller and Wilk, Inc.

Arrow Announces Sales

ARROW FILM CORPORATION announces the following sales:

Thirty-two Unique Comedies for New York City and northern New Jersey to H. Maienthau, Special Attractions Company, 145 West 45th street, New York. To S. & S. Film and Supply Company, Pittsburgh, "When the Desert Smiled," starring Neal Hart, and "The Mysterious Mr. Browning," starring Walter Miller, Paul Panzer and Edna Maison. "When the Desert Smiled," to the Southeastern Pictures Corporation for North and South Carolina, Georgia, Florida and Alabama. "The Demon's Shadow," reissue serial, to Specialty Film Company, Dallas, for Mexico.

Much Interest Aroused in S-L Trade Showing

THE announcement made last week that "Virtuous Men" would be shown on Sunday evening, April 6, at the Fulton Theatre is said to have aroused great interest. Messrs. Sawyer and Lubin announce that over 1,500 requests have been received for tickets. The Sun Shipbuilding Company, of Chester, Pa., through whose courtesy many exclusive scenes were taken for "Virtuous Men," will send a delegation of twenty in a special train headed by J. R. Pew, president of the organization, and J. Leonard Mason, business manager. Many notables of the film industry and the theatrical profession have also signified their intention to be present.

Under the direction of Thomas Auburn an original stage setting has been designed into which the opening scenes of the production will be skilfully merged. In order that every one of the spectators may see this picture the seating arrangements have been revised so as to give a perfect view of the screen from all parts of the house.

Barring Everyone Else—
This is Gale Henry, the whirlwind of Bull's-Eye Comedies.

Initial Gale Henry Comedy Titled.

The first Gale Henry comedy to be distributed by Bulls Eye Film Corporation will be titled "A Wild Woman," and will be released on April 21. It will be in two reels, and is said to be filled with slapstick comedy calculated solely to amuse, and will present Miss Henry in the kind of characterizations for which she is already well known.

The Gale Henry comedies are being directed by Bruno Becker, and one will be released every two weeks.

Weekly Topical for Boys Offered on State Rights

JUVENILE PHOTOPLAY DISTRIBUTORS, INC., a newly formed company, with headquarters at 729 Seventh avenue, New York, announce a new weekly topical educational picture to be known as "Boy's Life Screen Review." It is edited by Jack Cohn, who has been employed with the Universal Film Manufacturing Company as editor of the Universal news reels and Screen Magazine.

Boys Life Screen Review is the first offering of the Boys Life Productions, who are the authorized producers of motion pictures for the Boy Scouts of America, which is said to have 16,250 troops of boys with a membership of 500,000 in the United States. A. D. V. Story is president of the new company, and Jack Cohn is the production manager.

This new screen offering is announced as a weekly topical of interest to boys and girls from seven to seventy years of age. Seven territories for the Boys Life pictures have been disposed of already by the Juvenile Photoplay Distributors, which will specialize in motion pictures for juveniles, and is composed of William Stoermer and Samuel Matthews, of the Photoplay Trading Company, in addition to Messrs. Storey, Cohn and others.

Unique Ideas Introduced in "Virtuous Men" Titles

SPECIAL care has been taken to embellish the story of "Virtuous Men" with subtitles of an unusual nature. Arthur H. Sawyer and Herbert Lubin have endeavored, both as regards illustrations and wording, to inject original ideas. An unusual main title introducing Director Ralph Ince, E. K. Lincoln, the star, and certain members of the cast has been prepared from original crayon drawings made under the supervision of Ernest Stern.

Throughout the picture illustrated subtitles have been introduced only where they interpret the action or to serve the purposes of decoration. They have all been executed by poster and magazine artists. The pictorial backgrounds are said to have been skilfully merged with the continuity of the story.

The wording of the subtitles is the work of Bert Ennis and Arthur H. Sawyer, and are announced to have been written so as to arouse and hold the interest; and the dramatic elements to have been lightened by the use of comedy titles written in colloquial style. A style of hand-lettering new to screen productions will be introduced. It is said the lettering is very artistic.

Blumenthal Sails to Book Serial.

Ben Blumenthal, president of the Export & Import Film Company, visited Oliver Films, Inc., recently just before sailing for Europe to conclude the negotiations for the sale abroad of "The Carter Case," a Craig Kennedy serial. He is enthusiastic over the reception of this release throughout the world.

Foreign buyers are said to be contracting for "The Carter Case" at prices which surpass those thus far obtained for serial production, and, on the strength of "The Carter Case," are contracting for future Oliver Films productions which, it is contemplated, will be released in May and September. The prices paid by the foreign buyers are announced as on a par with "The Carter Case" prices.

"The Carter Case" Booked Heavily Around New York

FOLLOWING the successful launching of "The Carter Case," a Craig Kennedy serial in which Herbert Rawlinson and Margaret March appear as co-stars in the film version by Arthur B. Reeve and John W. Grey of the former's well known scientific detective stories, exchange men report bookings of this episode photoplay by a large number of exhibitors in their respective territories, bearing out their judgment of the production as a box office attraction.

In Greater New York sixty-nine theatres have already acquired "The Carter Case" as a regular weekly feature on their bills. Approximately the same number of houses have booked the serial in the smaller towns throughout the state, while even heavier bookings are reported by the other exchanges in the towns within their respective territories.

Advance bookings in the New England States are said to indicate an extra heavy number of bookings in that territory. In view of the fact that no trade showing has as yet taken place there, Mr. Samuel Grand has arranged to hold a specially arranged presentation at the Fenway Theatre in Boston on April 1, and to which New England exhibitors have been invited. Mr. Grand looks forward to record breaking bookings as a result of his private exhibition.

Heavy sales of "The Carter Case" in foreign countries has also been made, which would indicate the universal appeal of this scientific detective photoplay and the world-wide renown of "Craig Kennedy." The serial has been sold for the following South American countries: Uruguay, Paraguay, Argentina, Chile, Cuba, Porto Rico and San Domingo. The Far Eastern countries have closed deals which will bring "The Carter Case" into British India, the Dutch East Indies, the Straits Settlements, China, Japan and the Philippine Islands. In Europe the United Kingdom was first to contract bookings, while continental countries are about to sign up.

A large number of theatres in Greater New York and New York State and northern New Jersey are already showing the serial. The bookings were made by the Pioneer Film Exchange, which is located at 130 West 46th street, New York.

Beautiful Girls in Billy West Film.

The Bulls Eye Film Corporation announces that in the forthcoming Billy West comedy entitled "Flirts," which will be released in the near future, the comedian is surrounded by one of the most attractive bevies of beautiful girls ever seen in a motion picture. The studio at Hollywood is said to have been besieged by beautiful girls when it was announced that this type was desired in large quantities, and the resulting picture is said to show the pick of the flock of the California film colony. Milton L. Cohen, president of Bulls Eye, also clalms that aside from the attractive girls it is one of the very best pictures in which Billy West has appeared.

First Territorial Feature, "The Prodigal Wife"

THE Territorial Sales Corporation has purchased from Screencraft Pictures, "The Prodigal Wife," for the United States and Canada. This is the first big feature to be bought by Territorial Sales, and a number of others will follow shortly. At present this company is preparing to place on the state rights market the first three of the new series of Jester comedies.

"The Prodigal Wife" was produced from "Flaming Ramparts," a story by Edith Barnard Delano. Mary Boland and Lucy Cotton are the featured players. The plot deals with the rebirth of a woman's soul through love.

Some territory has already been sold, but the following districts are still open: Ohio, Kentucky, Michigan, Missouri, Kansas, Nebraska, Iowa, Oklahoma, Minnesota, Wisconsin, North and South Dakota, Maryland, Delaware, District of Columbia, Colorado, New Mexico, Utah, Wyoming, Idaho, Alaska, Washington, Oregon, Montana, Virginia and North Carolina, and the entire Canadian territory.

In the cast of "The Prodigal Wife," in addition to Lucy Cotton and Mary Boland, are Raymond Bloomer, Alfred Keppler, Harris Gordon, Vincent Coleman and Mrs. Stuart Robson.

Frank Reicher, who directed "The Prodigal Wife," well known as an actor and stage director, graduated into the screen world following his staging of Sothern and Marlowe plays. He was for a long time with Famous Players, for whom he directed many productions. Blanche Sweet pictures were made under his supervision. Subsequently, Mr. Reicher was for some time with Metro forces.

Territorial Sales expect to begin selling operations next week, having received a number of applications for franchises on the Jester comedies. None will be disposed of, however, until after next week.

A full line of advertising and exploitation material is now being arranged on the Jesters, which it is said will be the most complete ever issued on any series of comedies.

Frohman Picture Does Not Violate Anti-Fight Laws

ACCORDING to a statement from the Frohman Amusement Corporation, a condition recently arose that for a time threatened to prevent the showing of "Once to Every Man" in certain sections of the country. However, this matter has been settled, and the production may be shown throughout the United States.

Several states have laws against the showing of motion pictures of prize fights, and the question arose as to whether such scenes, when occurring in photoplays of the nature of the Frohman production, violated the statutes. The attorney generals of these states have been consulted by the Frohman Amusement Corporation, which now advises that its contention that fictional photoplays embracing a prize fight do not come within the provisions of the statute and are not a violation of it has been upheld in each instance.

Rosenberg Visits New York, Announces Two Big Deals

MR. ROSENBERG, president of the De Luxe Feature Film Company, Seattle, who is at present in New York on a business trip, announces he has secured rights to "Mickey" for twelve states—Washington, Oregon, Idaho, Montana, Minnesota, North Dakota and South Dakota, also Mississippi, Louisiana, Texas, Oklahoma and Arkansas.

The northwestern states are being handled by Mr. Rosenberg from his Seattle office, and he reports heavy bookings and excellent business in all sections. Arrangements have been concluded by which the five southern states will be handled from Sol L. Lesser's Chicago office, at 1203 City Hall Square Building, Chicago.

Mr. Rosenberg also reports the purchase of territory on "Yankee Doodle in Berlin," the Mack Sennett feature comedy handled by Hiram Abrams, for Washington, Oregon, Idaho and Montana. This deal does not affect Sol Lesser's arrangement for the United States and Canadian rights on this film, which covers all the remainder of the territory; Mr. Rosenberg having secured his territory before the Lesser deal was made.

During his stay in this city, which will be for several days, Mr. Rosenberg is busily engaged in viewing films and expects to secure additional attractions for his territory.

Books Vitagraph's Larry Semon Comedies.

Denver's new America Theatre has booked Vitagraph's Larry Semon comedies beginning with "Well, I'll Be ——!" and these two-reel laugh fests of Vitagraph's inimitable comedian will be featured at the America regularly each month as they are released.

Upper Part of Artistic Six-Sheet for "The Eternal Penalty."
Christine Mayo and Henry Kolker are featured in this Security Series picture released by Aywon Film.

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

NEIGHBOR MASON, of the Exhibitors' Trade Review, having devoted nearly a column on the editorial page of that enterprising journal to answering the article which appeared in this department taking exception to some of the points in his "The Public vs. The Critics" editorial, a reply to Mr. Mason's answer will be published in our next issue. The matter under discussion seems of real importance to the entire industry and an exchange of ideas may prove of value. At any rate, the reply overflowed this column.

A star, a press agent, an interviewer and the conductor of this department sat in a pleasant room, overlooking Central Park the other day and gave their views as to how the public regarded a picture in which the star did not have the best part. The discussion was brought about by a lady who is accustomed to seeing her name in electric lights in front of the moving picture houses throughout the land, frankly admitting that her leading man's part in a story she is to do, is better than hers.

"But," she added, "I'm sure the public doesn't mind, if they are interested in the picture; and it is much better to have the star's part secondary if changing it will weaken the story."

The interviewer agreed with the star and the press agent was sure that both ladies were right.

As this opinion did not entirely coincide with the writer's views, as expressed in this column last week he said so, and the showmanship angle was applied to the matter. Further argument brought out the following conditions as having a bearing on the subject:

The public would unquestionably rather see the star in a secondary part in a good story than to see her in a star part in a weak story.

But: Showmanship demands that she have a star part in a good story and is not overshadowed by her leading man. The difficulty of obtaining such stories was admitted; also the necessity for the exhibitor to make the best of the best pictures he is able to book. But it was also admitted that the exhibitor always seeks to capitalize the star's name and reputation for his own profit, and plays her up strong in all his advertising; that the public are led to believe the star has the best part in the picture; that she will appear to better advantage if she have the best part and it will make the public all the more eager to see her in her next picture.

To put it concisely: The better the story, the better the star and the better the star's part, the bigger the exhibitor's bankroll. WEITZEL.

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Pettigrew's Girl (Paramount).
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A Regular Fellow (Triangle).
Good Gracious Annabelle (Paramount).
The Intrusion of Isabel (Pathe-American).
Tiger's Trail (Pathe).
Your Wife and Mine (Tyrad).
The Exquisite Thief (Universal).

"Fighting for Gold"

Tom Mix in Fox Film Pictures Man Whom Nothing Can Daunt.

Reviewed by Hanford C. Judson.

A LOVE story in a western background is told by the new Fox film, "Fighting for Gold," five parts, with a rough and ready vigor that will very likely hit the mood of the spectator acceptably. The hero, played by Tom Mix, is both dauntless and generous. He calls himself a roughneck, but was once a gentleman and never forgets it. Teddy Sampson makes a pleasing heroine for him to win. The backgrounds are interesting, and there are plenty of incidents such as a dash down a hillside so steep that a bear had to negotiate it head-over-heels, and a gallop by the hero after a runaway horse with the heroine in a wagon. It is not a markedly dramatic picture, but holds well all the way.

Cast.

Jack Kilmeny.....Tom Mix
Moya.....Teddy Sampson
Jim Bleyer.....Sid Jordan
Curly Brandon.....Jack Nelson
Bobyan Verinder.....H. Lounsdale
Lord Farquar.....Robert Dunbar
Lady Farquar.....Hattie Buskirk
Sheriff.....Frank Clark
Pansy.....Lucille Young

Story by William Macleod Raine.
Scenario by Charles Kenyon.
Directed by Edward J. LeSaint.

The Story.

Jack Kilmeny, son of an English gentleman, has taken with his partner, Curley Brandon, a valuable claim. A rapacious mining company covets the mine. One day while Curley is drunk, Jack stands off four men sent to kill him and seize his property.

The proprietor of the company is an English lord, and he comes with some friends, among whom is Moya, a pretty young girl, to visit his holdings. While the party is at lunch by the roadside, the horses run away and the girl in the wagon is in danger. Jack on a hill-top sees this and after a wild gallop rescues her by snatching her out of the wagon.

A few days later while a rodeo is in progress, Jack's partner lets himself be persuaded by a woman to waylay and rob a man. He is dressed in Jack's coat, has his horse, and is taken for Jack. In the meantime Jack has had another meeting with the girl who discovers that he is her third cousin and invites him to dinner. The sheriff comes for him. To escape being handcuffed, he makes an exciting get-away.

Jack finds Curley, gets the money, comes back to the sheriff and gives himself up, but is permitted to go to his claim that has been jumped by two ruffians. The girl also goes to the claim for help and is captured. Jack breaks in and there's a fight. He is saved by Curley who is then mortally wounded. The sheriff comes and Curley confesses. Jack and Moya are left alone with each other.

Program and Advertising Phrases: While He Called Himself a Roughneck, He Proved to Be a Gentleman as Well When Beauty Was in Danger.

Tom Mix, Hard Riding, Hard Hitting, Western Star Performs Hair Raising Stunts in Latest Picture.

The Hero "Fighting for Gold" Not Only Succeeds in This, But Triumphs at the Game of Love as Well.

A Dauntless Dare-Devil Hero, a Fearless Fascinating Heroine, and a Funny Fuzzy Bear Provide Thrills and Laughs in "Fighting for Gold."

He Mined for Gold, But Found a Greater Treasure—Love.

Advertising Angles: Play up the star and announce this as a typical Mix story with plenty of hard riding, savage fighting and no little humor. Play up the rescue of the girl from the runaway, hammering away upon the generally reckless doings of the star.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released March 30.

"The Scar"

Five-Reel World-Picture Features Kitty Gordon In Story of Emotional Type.

Reviewed by Robert C. McElravy.

IN this five-reel picture, entitled "The Scar," Kitty Gordon appears as a full-fledged courtesan, who runs the gamut of several love affairs with different men, one of whom she sends to prison by perjuring herself on the witness stand, and another to death from drowning after he had lost his fortune in her gaming house. Cora herself, the character portrayed by Miss Gordon, loses her mind at the last and is confined in an asylum as the story closes.

The subject is one of the erotic, emotional sort, as will be seen from the

above. But it is one that will carry strong entertainment value to certain spectators, who have a liking for highly-seasoned love stories. The role of the courtesan is ably portrayed and must be regarded as an improvement over the vampire characterizations of the recent past, since there are none of the prolonged, passionate love scenes that robbed many such subjects of any semblance of reality. The development of this picture is in the narrative style, rather than the dramatic, but Cora is made to seem real.

Irving Cummings plays the part of George Reynolds, one of Cora's lovers, in pleasing fashion. The role is one that carries quite as much interest as that of the star herself.

Cast.

Cora.....Kitty Gordon
George Reynolds.....Irving Cummings
Mrs. Reynolds.....Jennie Ellison
Hastings.....Eric Mayne
Cavanaugh.....Charles Dungan
Thaddeus Tabor.....Frank Farrington
Frances.....Ruth Findlay
Valdez.....Paul Doucet
Caryl Haskill.....David Herblin
Willard.....Herbert Bradshaw
Cora's maid.....Amelia Barleon

Adapted by Hamilton Smith
Photographed by Lucien Tainguy

The Story.

Cora is a Spanish adventuress living in Latin America, who regards men as playthings. She has just broken off an affair with a Spaniard named Valdez, when George Reynolds comes into her life. Reynolds saves her from the last desperate efforts of Valdez to hold her affections, but in doing so the hero finds himself facing a challenge for a duel. The duel is fought, with Reynolds emerging as the victor, and he proceeds to take Cora with him to the United States.

He establishes Cora in a snug home, where he visits her frequently. But Cora soon tires of this and seeks another, the man in this case being Caryl Haskill, a friend of the hero. Reynolds becomes suspicious and in a struggle with Cora a revolver is accidentally discharged, severely wounding her.

Cora testifies on the witness stand that Reynolds had attempted to kill her, and he is sent to prison for a term of not less than five years. She carries her revenge further and visits the prison gang, at road work, and taunts him openly.

Years pass and Cora opens a gambling house in New York. Here Caryl Haskill loses his fortune and then drowns himself, after she has cast him off. Reynolds reappears, after his release from prison. He marries a young girl and later meets Cora, who again attempts unsuccessfully to ruin him. She herself loses her mind and is confined in an asylum.

Program and Advertising Phrases: She Treated Men as Playthings, But Fate Punished Her in a Fitting Manner.

By Means of the Scar on Her Shoulder and Perjured Testimony She Sent Him to Prison; Later She Sought Unsuccessfully to Win Back the Love She Had Thrown Away.

Absorbing Drama of a Woman Who Valued Love so Slightly That She Sent one Man to Prison, Another to Death by Drowning and Ruined a Third Financially.

She Gloated Over His Downfall But Later Begged for His Love Which Had Been Won by Another.

Advertising Angles: Centre most of your advertising on the star, but connect her with the vivid part she plays in this picture. Get them interested in the character rather than in the story, and the story will follow that interest. In all of your advertising play up the personality of Cora and tell your readers that they can imagine what Kitty Gordon can do with such a splendid vehicle. Make your word-pictures of the woman Cora as vivid as you can and the business will follow.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and music cues.

Released April 14.

"The Parisian Tigress"

Viola Dana Fills Role as Apache and Then as Heiress in Metro Film.

Reviewed by Hanford C. Judson.

THAT the new Metro attraction, "The Parisian Tigress," will interest and delight is sure. The story has decided freshness and holds even though the weakness of its construction keeps it from being deeply emotional. For instance, we don't know that Jeanne is really the daughter of the count till her "brother" who is a crafty liar says so with his dying breath.

The entertainment is greatly heightened by skilful direction. Herbert Blache has put on some tremendously realistic scenes of Paris slums and has made his high life atmosphere distinguished and convincing. The players, from Viola Dana, as the "tigress;" Louis D'Arclay, as her Apache brother; Clarissa Selwynne, an aristocrat to her

Viola Dana
Who plays the grisette in "The Parisian Tigress."

finger tips, as the sister of the count; Edward Connelly, as the count, down to the figures whose names do not appear, are thoroughly satisfying. The backgrounds are excellently chosen and perfectly photographed. It is a picture that is worth seeing.

Cast.

Jeanne .....Viola Dana
Albert Chauroy.....Darrell Foss
Henri Dutray.....Henry Kolker
Count de Suchet.....Edward Connelly
Mlle. de Suchet.....Clarissa Selwynne
Jacque, an Apache.....Louis D'Arclay
The elder Count de Suchet....Paul Weigel
Mimi, Jeanne's mother....Mitzi Goodstadt
Cisette, a cafe dancer....Maree Beaudet

Story by June Mathis and Albert Capellani.
Scenario by Finis Fox.
Directed by Herbert Blache.

The Story.

Count de Suchet, years before, had lost his baby daughter and tells a friend of the tragedy. Jeanne, called "the Tigress," is an Apache and her rough brother makes her dance in slum dives for money. One night he compels her to dance a great deal against her will and ends by agreeing to make her act friendly to a dissipated stranger. She tries to escape and after upsetting tables and chairs, darts away.

The brother follows her through the streets. The count's friend is opening a door and she slips in. She hides. Next morning the brother, who has marked the house, appears to claim her. The friend conceives the idea of palming her off as the count's daughter, and the plan is carried out, though the girl is reluctant. In the count's beautiful country place, Jeanne falls in love with a young neighbor. The count's false friend tells her she must marry him to repay him for making her rich.

The count is dying. The brother comes for more money and the count's sister overhears the conversation. Jeanne sends the brother away, but he slips back and breaks into a jewel safe. A box falls and discloses a photograph of the count's wife that he recognizes as Jeanne's real mother. The butler hears the noise and in the struggle the Apache is killed. The count's sister, the doctor, the false friend and others come into the scene and the dying Apache confesses and proves that Jeanne is really the count's child. The closing scenes round off the romance with the young neighbor.

Program and Advertising Phrases: Though Only a Parisian Grisette She Wins the Heart of an Aristocrat.

Fate Takes a Hand and Supposed Brother's Attempted Theft Reveals Secret of Girl's Parentage.

Vivacious and Dainty Viola Dana in Vibrant Drama of Apache and Aristocrat.

Vivacious Viola Dana Depicts Romantic Role of Attractive Apache and Aristocrat in Powerful Parisian Play.

Reared in the Slums, the Parisian Tigress is Tamed by Kindness and Finds Happiness in the Love of an Aristocrat.

Advertising Angles: Centre most of your effort on the star, since she is your best selling point. Touch lightly upon the story, but give enough of a sketch to show the relation to the title. You can get one good angle from an appeal to her admirers to see Miss Dana in a semi-vampire role.

Advertising Aids: Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22-28 colored. Cuts.

Released March 31.

"Three Men and a Girl"

Paramount Presents Marguerite Clark in a Fantasy of Girlish Caprice.

Reviewed by Louis Reeves Harrison.

LITTLE more than a vehicle for dainty Marguerite Clark, "Three Men and a Girl" attempts to burlesque an old fable or nursery story of the little girl and three bears, and it ranks with those Paramount productions intended to entertain women and children. With only material enough for two or three reels it becomes somewhat attenuated in five, especially by the use of a large number of narrative subtitles. The personality of Miss Clark helps greatly, but that charming quality might easily be emphasized by a story of more varied action and vivacity. In this one there is a tendency to repetition of scene, incident and subtitle not particularly enlivening to mature minds. Under the title, "The Three Bears," there was a stage play produced at the Empre Theatre of New York by Edward Childs Carpenter, from which the Paramount Fantasy is derived by Eve Unsell. The director, Marshall Neilan, has se-

cured some pretty backgrounds, but the photography is hardly up to the high Paramount standard, and the product may be valued accordingly.

Cast.

Sylvia Weston.....Marguerite Clark
Christopher Kent....Richard Barthelmas
Dr. Henry Forsyth.....Percy Marmont
Julius Vanneman.....Jerome Patrick
Theresa Jenkins.....Ida Darling
Dallas Dawkins.....Charles Craig

Directed by Marshall Nielan.

The Story.

Sylvia Weston is a capricious young lady who answers at the altar "I do NOT," and thereupon runs away from a rich bridegroom she has promised to marry. She runs away in bridal costume to a bungalow she owns on "Loon Lake" only to find it occupied by three woman haters, each with a grudge against the gentler sex. They expel her and her old nurse, compelling the women to live in a cabin and draw a line, a staked rope, over which the ladies may not pass. One by one the three bears fall in love with the little girl bride, the two older ones, supposing her unhappily married, propose to adopt her and provide her with some clothes other than her bridal costume and bathing suit, all she has, but the younger one is the wiser one and wins the girl in the end.

Feature Marguerite Clark as Sylvia Weston and Richard Barthelmas as Christopher Kent.

Advertising Angles: Play up Miss Clark from every angle. Build up on this with a brisk synopsis of the story or use "One is trying to dodge a married woman. The other two were disappointed in love. All three hated women until they found Marguerite Clark asleep on the sofa in their Hermitage—after she had eaten their supper. What do you suppose happened? You can find out. etc." Get at least one of the six-sheets and use more if you can.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

"What Am I Bid?"

Six-Reel Universal Special Presents Mae Murray in Pleasing Mountain Romance.

Reviewed by Robert C. McElravy.

SPECTATORS of this six-reel Universal Special subject, entitled "What Am I Bid?", will find many further evidences of advancement in the screen work of Mae Murray. Her impersonation of Betty Yarnell, an uncouth but fascinating flower of the moutain country, is one of the best things she has done. Her grasp of the character is firm and sure, though there are a few places where she has a tendency to overplay the role, bringing it dangerously near to burlesque. But she makes a living, suffering human being out of the girl and the story of her struggles is one of strong interest.

The production is literally filled with picturesque scenic effects, splendidly photographed. These settings were chosen with fine discrimination and add much to the enjoyment of the number. There is, however, a certain padded effect at times, giving an impression that the story might better have been told in five reels. The plot, while it has certain conventional elements, is on the whole an original one and contains many situations that are fresh and different. It has so much to offer that is new that the production is sure to make friends wherever shown.

Cast.

Betty Yarnell.....Mae Murray
Ralph McGibbon.....Ralph Graves
Abner Grimp.....Willard Louis
Dark Cloud.....Chief Dark Cloud
John Yarnell.....John Cook
Diana Newlands.....Gertrude Astor
John McGibbon.....Joseph W. Girard

Story by Harvey Thew and John B. Clymer.
Directed by Robert Z. Leonard.

The Story.

Bety Yarnell is the daughter of an ex-schoolmaster who has wrecked his life by drink. The girl is practically an outcast, living on the edge of the village with her worthless father. The latter has no ambition in life but to get more whiskey.

A stranger, named Ralph McGibbon, comes to the community. He sees Betty and becomes interested in her, principally because he learns that the bartender, Abner Grimp, wants her. Ralph saves the girl from Grimp and wins the latter's hatred as a result. Grimp, in the course of a hand-to-hand struggle, wounds Ralph severely and Betty saves the hero from death in a dramatic manner. She then nurses him slowly back to health in her cabin. Her father in the meantime, who had agreed to sell the girl to Grimp for whiskey, dies from heart failure.

Betty is more an outcast than ever, since she has lost the last shreds of her reputation in nursing Ralph. The latter's father and sweetheart come from the East and implore Ralph to leave, but the heir has learned the meaning of true love and remains near Betty. He finally claims her as his wife when the town folk are trying to sell her off as a dependent orphan, as was the custom in the community.

Mae Murray
As she appears in picturesque "What Am I Bid?"

Publicity Points.

This production is one of remarkable beauty from a scenic standpoint, the mountain and lake settings being shown in sharp, clear photography. The pictures of the sheep herd are a good feature.

Program and Advertising Phrases:
Daughter of Town Drunkard Wins Love of Wealthy Stranger.
Cupid Proves Highest Bidder When Orphan Girl Is Offered at Auction.
She sacrificed Her Dearest Possession, a Pet Lamb, to Aid the Stranger.
Mae Murray, Former Broadway Dancer, Gives Fine Interpretation of Uncouth but Fascinating Mountain Flower.
Her Father Was About to Sell Her for Whiskey, But Fate Intervened, and Love Triumphed Over Difficulties.

Advertising Angles: Start off with the curiosity angle and begin your advertising with "Girl for sale" either in newspaper work or posted paper. Then enlarge on this by advertising that a girl will be sold at your nouse on a certain date, running from this into your straight newspaper work, starting off your first advertisment with the same "Girl for sale," and explaining just how it comes to happen. Offer the larger side angles, and of course play up the star, but the girl for sale idea will prove your best selling point, so stick to that. Make as much use as you can of the three and six sheets with the question mark.

Advertising Aids: One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Players' cuts in three sizes. Scene cuts one and two columns wide. Press book.

Released April 14.

"The Sheriff's Son"

Paramount-Ince Picture Presenting Charles Ray in Melodrama of Transformed Character.

Reviewed by Louis Reeves Harrison.

THE general character of this Paramount-Ince story is that of the Western melodrama of adventure, chase and rescue, in which Charles Ray, as "the Sheriff's son," Royal Beaudry, has his physical courage put to the test and overcomes the timidity of inexperience under trying circumstances. A hand-to-hand fight with three ruffians, out to humiliate and "do" him, is the most spirited of his conflicts with a gang bent on making the son pay the penalty of his father's severity with lawbreakers. The values of the picture are those of the Western melodrama and of Ray's own popularity, its purpose to show that fear may be overcome when a man's back is up against the wall, or even in resentment of injustice. Ray responds to the limit of his opportunities, as his support does to the roles accorded them. "The Sheriff's Son" is adapted by J. W. Hawks from a story by William McLeod Raine. The capable direction is that of Victor L. Shertzinger.

Cast.

Royal Beaudry.....Charles Ray
Beulah Rutherford.....Seena Owen
Dave Dingwell.....John P. Lockney
Dan Meldrum.....Clyde Benson
Hal Rutherford.....Charles K. French
Jess Tighe.....Otto Hoffman
Brad Charlton.....Lamar Johnstone

Directed by Victor L. Schertzinger.

The Story.

In pursuit of an old pal of his father's, who has been kidnaped, Royal Beaudry, the sheriff's son, enters dangerous territory under an assumed name. His true identity is quickly discovered by Beulah Rutherford by means of his hat initials, and she arouses the suspicions of the Rutherford gang, of which her father is the leader, declaring that the newcomer is a spy. Soon after wondering if her father's crowd is engaged in criminal acts, leads her to regret her betrayal and to assist Royal to escape after he has been badly wounded by the Rutherford crowd. In this escape, however, he rescues his father's old pal, and one helps the other out of danger. The girl Beulah, however, still believes the young man to be a coward. She chances to see him later on, when his courage is tried to the utmost. He wins a desperate fight, and then rescues her from an old prospect hole into which she has fallen. Beulah realizes at last that Royal is brave at heart, and that she loves him.

Feature Charles Ray as Royal Beaudry and Seena Owen as Beulah Rutherford.

Advertising Angles: Make most of your play on Ray's popularity, but give empha-

sis to the fact that this story is unlike his usual offerings with which announcements as "This Is No Nine o'Clock Town, but a wild and lawless cattle country that is simply overrun with cattle rustlers. Come and see the type of play you used to like Ray in. He's great!"

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released December 15.

"Marie, Ltd."

Alice Brady's Latest Select Picture Has Novel Incidents and Will Interest the Ladies.

Reviewed by Edward Weitzel.

THE secrets of the millinery business are exposed in "Marie, Ltd.," a Select picture that has Alice Brady as the star. Like the character she is playing in her stage success, which promises to run a whole season in New York, the heroine of the picture is an innocent young girl who knows very little about the realities of life. Her experiences with the men in the story are not new plot material, but considerable novel incident is introduced by the revelation of how certain fashionable hat shops overcharge the unfortunate male beings who foot the female customer's bills. There is a strong undercurrent of serious interest in the story, but the motives are none too skilfully put together. The characters bob in and out too quickly and many of the situations are insufficiently developed. Alice Brady's performance of Drina Hilliard, the daughter of the fashionable milliner, goes a long way toward making the picture fairly interesting. Her support is excellent.

Cast.

Drina Hilliard.....Alice Brady
Colonel Lambert.....Frank Losee
Blair Carson.....Leslie Austen
Marie Hilliard.....Mrs. Gertrude Hillman
Adelaide.....Josephine Whittell
Zelie.....Gladys Valerie

Story by Louise Winters.
Scenario by Jane Murfin.
Directed by Kenneth Webb.

The Story.

Marie Hilliard is a Fifth avenue milliner. Her daughter, Drina, who has been brought up in the West, is greatly surprised when she reaches New York and discovers that many of her mother's customers are actresses and wives of wealthy men who patronize the shop because Marie charges their hats at three times their real price and then divides the excess money with them. Drina is still further surprised when she learns that her mother wants her to marry Colonel Lambert, an old rounder who is paying the bills of a show girl named Zelie. The colonel has a daughter who is in love with Blair Carson, a wealthy young chap who traveled east on the same train with Drina and drove off a train robber like a true hero. Blair and Drina become attached to each other, but events are shuffled about so that a serious misunderstanding occurs and Blair pays attention to Zelie while Drina accepts the attention of the colonel. There are a number of scenes of Broadway night life and the two couples meet frequently at the cabarets. The finish finds Zelia and the colonel left to console each other and Drina and Blair engaged for life.

Program and Advertising Phrases: Charming Alice Brady in Excellent Picture Revealing the Inside Workings of an Exclusive Fifth Avenue Hat Shop.

How a Girl in a Swell Hat Shop Won the Man She Loved Although the Workings of Fate Seemed to Be Against Her.

Unsophisticated School Girl Suddenly Thrust Into the Very Centre of New York's Most Fashionable Millinery Shop, Sees Life Differently From What She Pictured It, But Love Finally Triumphs.

Select Star in Story of Hats and Happiness.

Advertising Angles: Get all you can from Miss Brady's name. Work on the play angle. Tell that she is seen as the innocent young daughter of a fashionable Fifth avenue milliner who seeks to sacrifice her to further her own ends by marrying her to a fashionable rounder. In the smaller towns tell that this takes a slant at the seamy side of gay New York life and shows one method by which chorus girls augment their incomes.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half column cut of star and one one-column and one two-column cuts of star.

"The Unknown Quantity"

Corinne Griffith Center of Human Appeal of Rich Vitagraph Picturization of O. Henry.

Reviewed by William J. Reilly.

VITAGRAPH has taken that master of the short story, O. Henry, for the source of its latest feature, "The Unknown Quantity," and retained the author's title of his story. The

Corinne Griffith.
Humanly appealing in "The Unknown Quantity."

production is rich in picture values. The story through intelligent and sympathetic scenarization and continuity by Gertrude H. Bergen has retained the deep human appeal so characteristic of O. Henry. It has also kept the freshness of incident, language and conclusion in which it is safe to say no one surpasses the author. The part of Peter Kenwitz, philosopher of the slums, portrayed by Frederick Buckley is a big part of the production, and the contribution of the watchmaker to the value of the picture is justly never lost sight of. Through his quaint language O. Henry conveys his great yet portable ideas on human life and endeavor.

Corinne Griffith is not only appealing as the unhappy drudge, but her portrayal of the principal role from start to finish is a revelation of ever shifting light. She has created a new characterization in the part of Mary Boyne whose life was one of the ripples made on the pool of life when the great financier Kinsolving cast his pebble therein. The picture shows fine coordination of author, scenarist, star, support, and director.

The Cast.

Mary Boyne.....Corinne Griffith
Dan Kinsolving.....Huntley Gordon
Septimus Kinsolving....Harry Davenport
Thomas Boyne.....Jack Ridgeway
Peter Kenwitz.....Frederick Buckley
Sammy Boyne.....Jack McLean

From the story of the same name by O. Henry.
Scenario by Gertrude H. Bergen.
Directed by Tom Mills.

The Story.

Septimus Kinsolving, financier, takes a flier in wheat during a shortage in the crop, corners the flour market, forces up the price of bread and breaks many bakers. This is the start of "The Unknown Quantity." Thomas Boyne's failure weakens his mind. His daughter, Mary, after seeing him placed by the police in an asylum, takes up the work of a common drudge to support herself and her brother. The latter, who has been consorting with criminals, is "planted" with stolen jewelry to assure the freedom of the real thief who had murdered their possessor. The brother is placed on trial for murder. Dan Kinsolving, returning from England, seeks out Peter Kenwitz and learns of these three consequences of his father's financiering. He seeks "the unknown quantity," that which will restore the wronged father, daughter, and son to their proper place and happiness. The manner in which his efforts are thwarted and curiously rewarded are best left to the actual viewing of the picture.

Program and Advertising Phrases: Far Reaching Consequences of Corner in Wheat Market Humanly Told in O. Henry Story.

Corinne Griffith Seen as Ripple Caused in Still Pool of Life by Pebble of Great Financier.

Deep, Universal Appeal of O. Henry View of Life Shown in Rich Vitagraph Feature with Corinne Griffith.

To Restore a Father's Mind, Free a Brother of a Murder Charge, Give Back a Sister's Happiness Were the Tasks Before Son of Financier.

Fine Interest in Life and Human Endeavor Shown in Vitagraph Picturization of the Master, O. Henry.

Advertising Angles: Play this up as an O. Henry story and give enough of the plot to identify it to those who have read it in type. In your advertising dwell upon the old philosopher who could tell that a thing was impossible and yet who could not foresee the unknown quantity which made possible that impossibility. Make them realize that you have something worth while. Hook up to the success of the earlier O. Henry stories and the skill with which the Vitagraph retained the unique flavor of the author, then add that this is by no means the least of the series.

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

Released April 14.

"The Amateur Liar"

A Two-Reel Paramount Comedy With Mr. and Mrs. Sidney Drew.

Reviewed by Louis Reeves Harrison.

THE story of a husband who foolishly attempted to lie to his wife without time to prepare a good one, "The Amateur Liar" is the latest Paramount-Drew comedy. The hus-

band is late in keeping a lunch engagement, being detained by a lady not particularly high in social favor at the time. In order to dispel any possible suspicions his wife might entertain, he tells of helping out an old pal of his recently involved in business disaster. The pal happens in at the same lunch place exhibiting no signs of sorrow, but to the contrary shows that he is in high spirits. The wife chances to get a word in private with the old pal and is amused to find that her husband has told a lie out of whole cloth. She thereafter leads him on into one falsehood after another, each to explain the other, until he is in a tangle from which there is only one way out, the gordian knot of confession. He owns up and all is forgiven. The story's chief commercial value lies in the popularity of Mr. and Mrs. Drew and their capable utilization of very limited opportunity.

"Hearts Asleep"

Bessie Barriscale Gives Intelligent Performance in Attractive Five-Reeler for Exhibitors Mutual.

Reviewed by Margaret I. MacDonald.

THERE should be no argument as to the box office value of the Exhibitors Mutual five-reeler "Hearts Asleep" in which Bessie Barriscale is featured. The play which has been staged with good effect presents a fascinating tale of a slavey who fell into luck, which never fails to attract lovers of romance and adventure. Bessie Barriscale does exceptionally good work in the earlier moments of the picture. Her portrayal of the little scrub girl, helpless and stolid of expression, carries conviction; and perhaps it is not her fault that the same girl five years later assumes an improbable amount of polish in her new surroundings.

The scenes in the crooks' den are unusually good, and Anna Dodge, Henry Woodward, and in fact all associated in these scenes are deserving of special note. The basic idea of the story intended to exploit the theories of the man who looked on humanity as one big family, is worthy of a wider development. The confining of the thought to the welfare of one individual weakens its force. The dramatic values of the picture are fairly strong; and by means of the crook element it has been possible to inject considerable suspense into the action.

Cast.

Nancy.....Bessie Barriscale
Virginia Calvert.....Vola Vale
John Lewis.....Frank Whitson
Randolph Lee.....George Fisher
Gentleman Chi.....Henry Woodward
Andrew Calvert.....Tom Guise
Mother Hawkins.....Anna Dodge

Story by M. B. Havey.
Directed by Howard Hickman.

The Story.

In "Hearts Asleep" a little waif who has been picked up in the street by Mother Hawkins, a "fence" for a crook gang, makes her miserable living by doing scrub work for a certain family in whose hearts pride of birth stands uppermost. A friend of the family, John Lewis, whose ideas are progressive and philanthropic, is appealed to by Nancy when Gentleman Chi, a friend of Mother Hawkins, tries to make her a thief. Seeing a chance to try out his favorite theory that good environment and opportunity are more powerful in the development of fine men and women than blooded ancestry, he adopts Nancy, sends her to school, and later presents her to his friends, a full-fledged lady. At a house party to which Gentleman Chi is also invited, Nancy takes the blame for a theft which she knows her chum, a society girl, has committed for love of Gentleman Chi and at his instigation. This brings about the climax of the plot where Lewis's theory makes good, and also the blossoming of a romance between guardian and ward.

Publicity Points.

Honesty proved the best policy to the scrub girl who found wealth and happiness waiting for her around the corner.

Blue blood sometimes produces "scrubby" men and women while a scrub woman may be a lady in disguise.

Program and Advertising Phrases: Unusual Answer to the Adage That Fine Feathers Make Fine Birds.

Fascinating Tale of a Little Slavey Who Made Good When Fortune Smiled on Her.

Pleasing Story of a Scrub Girl Who Proved Herself a Thoroughbred When the Opportunity Came.

Story of a Wealthy Bachelor's Romance With a Girl of the Underworld.

Seeking to Prove His Pet Theory That Environment Makes the Thoroughbred Wealthy Bachelor Is Ensnared by Cupid.

Advertising Angles: Feature the star and link the story up to her, telling that she is a little girl of the underworld who wanted to go straight and who preferred scrubbing to stealing. Use the situation where Nancy faces Gentleman Chi and seeks to expose him without incriminating herself; but seek to get interest in the story because it is played by Miss Barriscale.

Advertising Aids: One each one, three and six sheets. Banner unmounted. One, two and three column cuts and mats. Lobby displays, 11x14, 22x28. Slides. Press sheet.

"Whitewashed Walls"

William Desmond Featured in Burlesque of Latin American Politics.

Reviewed by Margaret I. MacDonald.

AS the result of a visit to certain Latin American republics, Ethel and James Dorrance wrote a comedy which is a travesty on tragically amusing happenings which were noted by them. This comedy, "Whitewashed Walls," which was published in one of the Frank A. Munsey publications has been adapted to the screen for the Exhibitors Mutual with William Desmond in the role of the fun-loving American architect and sculptor. The comedy as written by the Dorrances affords many situations richly adapted to burlesque, but it is a question whether this version places sufficient emphasis on the various details of the plot to give the comedy the keen edge that will penetrate the average bump of humor. As the writer sees it, it falls slightly short of that subtlety of interpretation required to put across any attempt at burlesque. William Desmond, Jay Dwiggins, Fritzi Brunette, and Walter Perry are noticeable in the cast for their good work. The Central American atmosphere of the story has been well sustained.

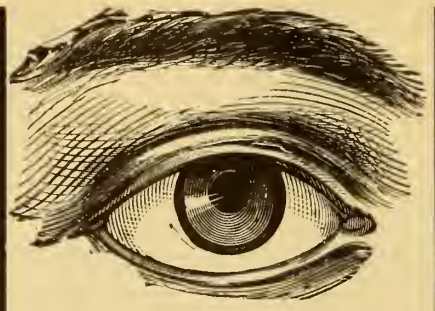
Cast.

Lary.....William Desmond
Concha.....Fritzi Brunnette
Rosa.....Carmen Phillips
Mendez.....Jack Richardson
Dinero.....Arthur Mallete
Cascaro.....Frank MacQuarrie
Romero..... Jay Dwiggins
Crisco.....Jack Cosgrave
Guard.....Frank Lanning
Alias Patricio Cassidano....Walter Perry

Story by Ethel and James Dorrance.
Directed by Jesse D. Hampton.

The Story.

In Altamura, the capital of a Central



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Machine Tool Co.

INC.

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NEW YORK

American state, a young American sculp- according to the plot of "Whitewashed Walls," is employed by Governor Romero in sculptoring the new Municipal Palace. His failure to show proper respect to the governor and other high dignitaries affords amusing situations, and leads him to strike one of the officials on the head with a decanter. The sweetheart of the official persuades him to pretend death, and a fake funeral is staged, after which he hides himself with the hope that the occurrence may at a later date bring him promotion. When the American is about to be stood up with his back to the whitewashed wall and shot, he reminds the conceited governor that if he is killed he will have no one to finish the sculptoring on the palace. At each attempt to pull off the execution he finds some other reason why he is necessary to the governor's peace of mind.

Finally he persuades the governor to allow him to make a statue of him to be placed in a niche of the palace. In the meantime a friend passes a revolver through the prison window to the American, and at the last attempt to execute him he pulls the revolver and makes the governor step into his place. This ruse proves successful, and he gains the official's consent to his marriage with his pretty niece.

Program and Advertising Phrases: Amusing Travesty on Policital Happenings in Realms of Our Latin-American Neighbors.

How the Quick Wit of a Wide-Awake American Saved His Life Again and Again When His Execution Was Threatened.

Amusing Comedy Staged Amid Comic Opera Surroundings, With Heroic American, Pompous Generallissimo and Other Necessary Accessories.

William Desmond The Star of Clever Comedy Adapted From Ethel and James Dorrance's Magazine Story.

With His Back to the Whitewashed Wall, and The Soldiers Ready to Shoot, His Quick Wit Saved the Hero's Life.

Advertising Angles: Play up the three leads, but share the space with the story. It gives you all sorts of angles to talk about. Read the press sheet, pull up the smart points and use bits of the full story as the basis for your advertisements. That single page will give you the material for four or five smart advertisements that will make people want to come. Don't overlook the fact that the story ran in Munsey's, but make that a side issue. The story itself is the big selling point. Drive it home.

Advertising Aids: Two designs each one and three sheets. One six-sheet. Thumb-nail and one to three column cuts in electro or mats. Press book.

Released in April.

"Pettigrew's Girl"

Paramount Presents Ethel Clayton In A Heart-Warming And Finely Handled Story.

Reviewed by Louis Reeves Harrison.

MODERN, up-to-date, containing a definite purpose, and set forth clearly and artistically, "Pettigrew's Girl" not only affords talented Ethel Clayton abundant opportunity, but constitutes a valuable addition to the Paramount program. It will please Americans to a certainty, and stir true-hearted people wherever shown. Good for any exhibitor's patronage, whether high or low, because it powerfully appeals to our national sensibilities, and to the finest idealism of national service. Our duty to one another, and to our country for the common good is the motive felt quite as well as seen in a very simple, and direct love story, the romantic attachment of a private without wealth, without kin, without pull of any kind, for a New York stage beauty at the height of her popularity.

Sympathy is strongly enlisted for the common, ordinary soldier doing his part in the general crusade, in simple unaffected American fashion. The handling of the Paramount subject is flawless and the interpretation of Ethel Clayton, Monte Blue and others of the cast is of the highest order, the whole constituting a gem in the field of motion picture production.

Cast.

Daisy Heath.....Ethel Clayton
Private William Pettigrew....Monte Blue
Private Jiggers Botley.....James Mason
Hugh Varick.....Charles Gerard
Piggy.....Clara Whipple

Story by Dana Burnet.
Scenario by Will M. Ritchey.
Directed by George Melford.

The Story.

In "Pettigrew's Girl" the hero is the most lonesome man in his company. No mail comes for him, but he takes simple pleasure in watching the others, and they show him letters, pictures and presents they receive from home, particularly from their best girls. On his leave of absence in New York he buys the photograph of a stage beauty, Daisy Heath, and he secures the front seat for her performance, nearly queering her act at a time she is trying to hook a young golf-playing millionaire. Pettigrew waits for her at the stage door, obtains a personal indorsement of her photograph and so amuses her that she accepts an invitation to join him in a "sody water." Quite unknown to himself he starts a flame in her heart.

In the course of time she visits his camp to sing for the soldiers and happens upon him at a most unfortunate moment when he is being punished for a fight he has had, though he is too modest to let her know it was for her sake. Deeply touched by the simple sincerity of his devotion, her love growing as her character expands, she discards the young millionaire when Pettigrew goes abroad to do his duty. Thereafter she lives like millions of others in anxious hope that her plain soldier boy will return. He does return. She is in war-workers costume herself when she sees him in the Fifth Avenue parade. She joins him, marches along with him arm in arm, her story forever united to his own.

Advertising Angles: Play up the star and work on the story angle. In telling the story be emphatic in your statements that this is not a war story but a story of today, a story of the girl who waited. There is a strong appeal in the angle of the man who wanted a girl and the girl who waited. Play it up attractively, but always with the personal rather than the soldier angle. In telling it tell that it is the story of a musical comedy star who waited for a soldier rather than that it is the story of a soldier who loved an actress. Throw the main angle to the star.

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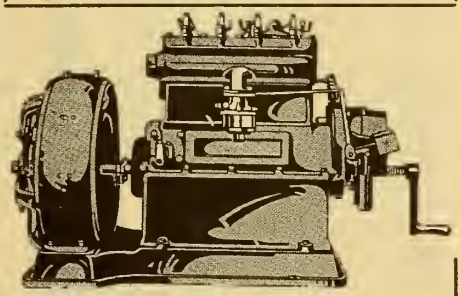

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Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released March 23.

"A Regular Fellow"

Five-Part Triangle Comedy Shows Taylor Holmes in Mad Pursuit of a Beautiful Girl.

Reviewed by Margaret I. MacDonald.

THE comedy-romance, "A Regular Fellow," in which Triangle presents Taylor Holmes in the role of a woman hater who is converted in the twinkling of an eye into a madly romantic lover, is likely to be a favorite with the laughter loving public. The star's slight inclination to burlesque the role of Dalion Pemberton seems to be a happy thought which helps considerably in putting the comedy across. Christy Cabanne, the director, has not wasted much film in idle exploitation, but has made every inch of it count in comic incident, the hero pursuing the girl of his fancy in the face of obstacles of varying intensity. A cleverly woven plot, in which a crook theme runs parallel with the story proper, merges successfully with the latter as the play approaches its climax.

Cast.

Dalion Pemberton.....Taylor Holmes
Virginia Christy.....Millicent Fisher
Lady Westcott.....Edna Phillips Holmes
Count Eugenia.....Frank Leigh
Mrs. Horatio Grimm.....Aileen Manning
Oiler Tom.....Bert Apling
Mrs. Christy.....Lillian Langdon

Story and Photoplay by Daniel Carson Goodman.

Directed by Christy Cabanne.

The Story.

A young man who despises women, and takes a great deal of trouble in nursing his hate, suddenly comes face to face with a pretty woman whose beauty and charm cause him to fall head over heels in love with her. The young lady is of the modest, well-bred sort, and hedges successfully each time the young man tries to get acquainted. In desperation he attempts to follow her on the boat bound from Buenos Aires to New York. Finding that he has left home without either pocket book or check book, difficulties, which he bucks with remarkable persistency, pile up continuously. Finally he manages, in spite of his silk-hatted immaculateness, to get into the hold of the ship with the coal. His discovery by the ship's crew ends in his being presented with pail and mop and put to work. He leaves the boat through one of the portholes and lands in jail for his trouble. His escape with a couple of fellow prisoners forces him to push the "buzzer" on the front door of a wealthy mansion. At this point of the story a double conspiracy to rob the house is uncovered. It turns out to be the home of the girl he loves, and the hero proves himself a "regular fellow" when he overcomes a superior number in a good stiff fight at the head of the stairway. He is recognized by the girl, and finds he has been "running after the girl that he was running away from." The girl mentioned in his aunt's will as the one he should marry is none other than the girl he has accidentally fallen in love with.

Program and Advertising Phrases: With Friend Cupid Leading the Way Through a Coal Bin the Conquering Hero Arrives at the Portals of Happiness.

Woman Hater becomes the Toy of Fate and as Romantic Lover Becomes Veritable Hercules in the Rescue of Girl Who Wins His Love.

Taylor Holmes Stars in Roaring Screen Comedy of Love and Surprises.

Adventure and Sensations Add Ginger to Swift-Moving Comedy.

Sprightly Comedy Has Taylor Holmes As Star in Many Adventures.

Advertising Angles: Your chief item of interest is Taylor Holmes. Hammer on the name and sell that plus the story, playing up the fact that he fled to Buenos Aires to escape the girl he was to marry and found her down there. Get after some catchlines such as "Went to South America first class and came back in the coal bunkers." "He thought he was a woman hater until he found the right woman." You can interest them in the play, but seek to gain interest in the play merely because it is the vehicle for the star.

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle magazines. Press sheets.

Released April 13.

"Fit to Win"

Six-Reel Picture Released by Public Health Films Is Frank Revelation of Sexual Immorality and Its Consequences.

Reviewed by Edward Weitzel.

IS "Fit to Win" fit to be shown is the first question that an exhibitor wants answered about this six-reel picture. It was made originally for use in the army as a warning to the soldiers of the dangers of sexual immorality and shows with absolute frankness the price a man pays for breaking the physical and moral law.

It does not belong in a family theatre to be shown to a mixed audience of men and women.

Under proper conditions its exhibition is bound to benefit the general health of the country. It gives the facts about its subject in a way that cannot be misunderstood. A spade is called a spade.

There is no attempt to disguise any ugly truths under scientific terms. Any false ideas that a young man may have about the seriousness of venereal disease are corrected by showing victims of wrongdoing in different stages of their suffering and explaining the difficulty of effecting a cure.

"Fit to Win" has a well constructed story—the story of five young chaps who enlist and are sent to one of the training camps. Four of them, on "leave" one night, spend a part of the time with immoral women. As a consequence when the company is sent to France, three of the boys are left behind, being physically unfit for duty. Billy Hale,

authors!

If you are not taking advantage of our Manuscript Sales Department—you are missing more than you imagine! This Department is under the personal management of

RUTH S. ALLEN

who recently resigned as Scenario Editor for Douglas Fairbanks to join our organization. Miss Allen is in constant touch with the many producing companies in Los Angeles and vicinity—is personally acquainted with the buyers of scripts—and thoroughly understands their story-requirements, which are changing from day to day.

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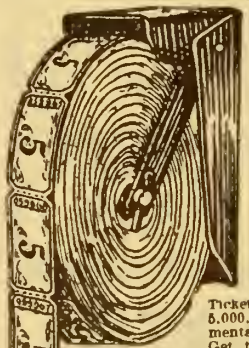

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Fifteen Thousand..... 4.00
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Specimen on Application

the only one of the five who kept entirely away from temptation, comes back a lieutenant, and the unwilling "slackers" feel keenly the loss of their chance to serve their country and share in the honor bestowed upon the returning soldiers.

Many well intentioned persons will object to "Fit to Win" and will call it a "dirty picture." Its exhibition, under proper conditions, will do more good than harm.

"Good Gracious Annabelle"

Paramount Presents Billie Burke in Delightful Characterization.

Reviewed by Louis Reeves Harrison.

AS Annabelle, the demure and whimsical heroine of "Good Gracious Annabelle," the attractive star of the screen version of the Kummer stage play fits as neatly into the part as she does into the numerous fetching gowns she wears. And trust Billie Burke when it comes to frocks and fashions. Although so much of the humor of the original was in the dialogue, enough witty remarks have been retained in the subtitles to help the picture greatly. The amusing situations are all there and several new ones have been added. There is an air of good breeding about the story and the persons in it, and the Paramount production does this feature full justice. Classed as a society comedy it lives up to its name. The spectator who wants anything approaching red-blooded drama will get but a brief taste in the opening scenes. Events move along smoothly and Billie Burke is so charmingly irresponsible about spending her friend's money and forgetting to mention she has a husband somewhere that most onlookers will be satisfied to take her and the picture at a good entertainment valuation and no questions asked about the probability of things. With Clare Kummer and Billie Burke for billboard value and a fine comedy charmingly presented for the solid attraction, "Good Gracious Annabelle" should be one of Paramount's big cards.

Cast.

Annabelle Leigh .....Billie Burke
John Rawson.....Herbert Rawlinson
Harry Murchinson.....Gilbert Douglas
George Wimbledon .....Craufurd Kent
William Gosling .....Frank Losee
Wilbur Jennings .....Leslie Casey
Alfred Weatherby .....Gordon Dana
Ethel Deane .....Delle Duncan
Gwendolyn Morley .....Olga Downs
James Ludgate .....Thomas A. Braidon
Lottie .....Billie Wilson

Story by Clare Kummer.
Directed by George Melford.

The Story.

Annabelle lives extravagantly on a quarterly allowance she spends monthly, until she is tricked out of two very important shares of mining stock given to her by a miner who compelled her to marry him and immediately set her free when she cried herself into personal liberty. During a struggle for possession of her stock certificates she takes a violent fancy to a mysterious young millionaire. She tells him she is resorting to all the tricks she plays simply to save her husband, whose interests are threatened. The mysterious millionaire turns out to be that husband, and this time he wins his wife through love.

Advertising Angles: Use plenty of paper to advertise Miss Burke personally, and make a liberal lobby display of paper and photographs. Emphasize the fact that this is a highly successful play, done into film. Frame up snappy phrases for your newspaper work such as "She didn't know her husband when she flirted with him." "Hired out as a cook to escape divorce noteriety." Snipe the title before you commence other advertising, and reproduce it on cards. Make it familiar to your patrons before you commence to talk.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released March 2.

"The Intrusion of Isabel"

Five-Reel American-Pathe Subject Features Mary Miles Minter in Splendid Comedy.

Reviewed by Robert C. McElravy.

THIS five-reel American-Pathe production, entitled "The Intrusion of Isabel," strikes this particular reviewer as being one of the best examples of straight comedy he has seen on the screen. It is not to be confused with the farcical, uproarious sort of concoction so often presented, but belongs in the category of polite comedy, a very different thing and one more difficult to make successful.

The plot conception of the author, Joseph Franklin Poland, is one that Pinero himself might not be ashamed to father, except that it is far more juvenile in character than that of the Pinero plays. It deals with the adventures of an unsophisticated brother and sister, reared in luxury in the South, but thrown upon their own resources in the city. Mary Miles Minter and J. Parks Jones are fine types for these ingenuous babes-in-the metropolis and they are supported by a thoroughly competent and agreeable cast.

The situations developed in this story pique the interest tremendously, yet at the same time reflect an admirable delicacy of feeling. The tone of the comedy is of the very best.

Cast.

Isabel Trevor.....Mary Miles Minter
Bert Trevor.....J. Parks Jones
Mammy Johnson.....Luoretia Harris
Jack Craig.....Alan Forrest
Lois Randall.....Margaret Shelby
Henry Whitney.....George Periolat
Marian Whitney.....Mary Land

Directed by Lloyd Ingraham.
Author—Jos. Franklin Poland.

The Story.

Isabel and Bert Trevor are left penni-

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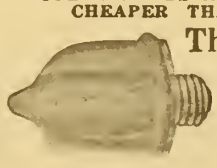
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less at the death of their father, and are forced to sell their old Southern home. They come to New York, with their negro mammy, and Bert, after much difficulty, secures employment as valet to a rich young fellow, named Jack Craig. Bert does not wish to make known his menial occupation and tells his sister he has been taken into partnership by Jack. Later Bert takes some money from Jack and goes to Montana, where he proceeds to make good.

Isabel and Mammy Johnson, after the departure of Bert, go to Jack Craig's home and take the rooms which Bert had said belonged to him in the partnership arrangement. Jack Craig, though astonished, plays the part of a good sport and permits them to remain. His own sister, Mrs. Marian Whitney, comes to visit him and is scandalized at the situation. But she is attracted by Isabel's graceful beauty and determines to introduce her into high society. She also wishes Jack to marry the girl, but the latter is involved with an adventuress and it is not until later that a happy consummation of Mrs. Whitney's desire is achieved. Bert in the meantime returns and pays back his debt to his prospective brother-in-law.

Program and Advertising Phrases: Dainty Mary Miles Minter in Lovable Characterization of a Southern Girl in the Metropolis.

The Story of a Girl Whose Romance Started With Her Innocent Intrusion in a Bachelor's Apartment.

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Advertising Angles: Mary Miles Minter is your chief selling point. Play up the name as fully as possible, using plenty of pictures to back up the announcements. For the story angle play up Mary's intrusion in which she moves into a bachelor's home in the belief that her brother owned half of the place when in reality he was a valet. Make this point vivid, but keep it clean.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

"The Tiger's Trail"

New Astra-Pathe Serial Moves Off with Some Dashing Melodramatic Episodes.

Reviewed by Robert C. McElravy.

THE first two installments of this new Astra-Pathe serial, "The Tiger's Trail," in three and two reels respectively, introduce Ruth Roland as the pretty heroine. She will be remembered as the leading feminine figure in "Hands Up!" a serial which the new one somewhat resembles. In the supporting cast are George Larkin, who also played in the final episodes of "Hands Up!", Mark Strong, George Field, Easter Walters, Harry G. Moody and Frederick L. Kohler.

The plot, which is one filled with melodramatic episodes, rapid horseback riding and the frequent conflicts of cowboys and outlaws, has several leads of special interest. It brings into play a stolen "Tiger" idol, which once belonged to the Tiger Worshippers, who appear in the story. Then there is the mysterious "Pact of Three," which vitally concerns the heroine, since her father was one of the signers. The paper signed in this pact is torn into three parts and the efforts of the heroine and the various men of opposing interest, is to gain possession of all three parts of the paper in order to locate the desired treasure. The situation is one that develops a more or less conventional chain of events, but one that promises to be alive in movement and full of exciting incidents to all concerned.

Cast.

Ruth Roland.....Belle Boyd
George Larkin.....Jack Randall
Mark Strong.....Jim Gordon & Randolph Gordon
George Field.....Salonga
Easter Walters.....Hilda
Harry G. Moody.....Tiger Face
Frederick L. Kohler.....Bull Shotwell

Story by Arthur B. Reeve & Chas. A. Logue.
Scenario by Gibson Willets.

The Story.

Grim Gordon is in possession of the Tiger Idol, stolen from the Tiger Worshippers on an East Indian Island, which he and Peter Strong and Colonel Boyd visited years before. The two latter men were killed, but Belle Boyd, daughter of Colonel Boyd, is living and has part of the "Pact of Three," which had been torn in three pieces, and contains the location of certain treasure discovered on the expedition.

The scene is laid near some pitchblende mines, owned by Gordon, among the employes being a number of Hindus and Tiger Worshippers. Belle Boyd, who is Gordon's ward, is attacked by a gang of outlaws, under leadership of "Bull" Shotwell, on her arrival from an Eastern school, but her life is saved by Jack Randall, a mining engineer. The latter is employed by Gordon, but assists the heroine in outwitting the evil forces which center about her, in the efforts made to obtain her part of the torn pact. She is thrown into a cage with a live Bengal tiger, by the Tiger Worshippers, and made

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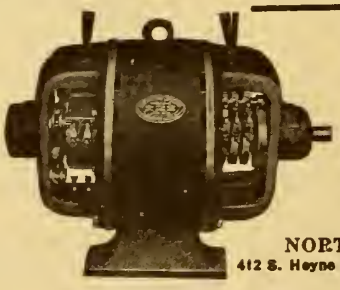

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the victim of several kidnapping attempts when she escapes. At the close of the second instalment she is threatened by death from a tarantula bite.

"Your Wife and Mine"

Tyrad Melodrama with Eve Darrington in Leading Role and in Six Reels.

Reviewed by Hanford C. Judson.

THE best thing that can be said for "Your Wife and Mine," a new Tyrad picture in six reels, is that it is full of sure-fire melodramatic incidents. The production and acting are passable. The picture will appeal almost wholly to middle-class theatre-goers. There are some good things in it that have nothing to do with the story, such, for instance, as a sensational dance and an acrobatic troop doing stunts. The backgrounds are in France or northern Italy and the players are Latin and full of hand gesticulations. The well-photographed scenes are full of interest.

The story has the quality we usually associate with serial pictures full of sensations and with no great deal of dramatic continuity between the episodes. Such a picture aims at excitement rather than plausibility to make the action seem convincing.

The Story.

The hero and heroine of "Your Wife and Mine" are English aristocrats and are enjoying a protracted honeymoon in southern France. In England we see the man's cousin, who has thought himself the heir to title and estate, discovering that a child has been born to the young pair. He and his sister scheme to get rid of this impediment to their inheritance.

They come on a visit to the honeymooners. The villainess sees the wife talking to her unknown acrobatic brother and persuades the husband that she is not true. The husband, in despair, goes on his yacht and orders the captain to put to sea. The villains have had a time-bomb put in the hold. The baby is stolen. The acrobatic brother hears of the bomb. Wireless warns the husband, and the yacht is brought back. The villainess is captured and forced to tell where the child is hidden. The husband has been stabbed and is in bed. The villain goes to destroy the child and finds the mother there alone. The acrobats are hurrying after him. The child is again stolen, the mothed tied to a bed post and the house set on fire. The acrobats come and the brother climbs to the room, frees the mother, who jumps from the window. The villain leaves the child on the railroad track, but is rescued by the dog just as the train rushes past. The villain commits suicide and the happy ending is near.

"The Exquisite Thief"

R. H. Cochrane Presents Priscilla Dean in Strong Six-Reel Universal Subject.

Reviewed by Robert C. McElravy.

THE Universal production in six reels, entitled "The Exquisite Thief," might without exaggeration be called a "super-crook" story. It certainly excels other recent Universal features of the kind in almost every respect, moving as it does from the sparkle and glitter of high social life to the dark corners of the underworld with a pleasing authority. It even penetrates a pretty woodland section, where the two leading crooks, after threatening each other with guns and questioning each other's loyalty in every possible way, finally decide to forsake the life they have been leading and "go straight."

The love story in this is really a very pretty one and has some touching moments, despite the fact that the whole conception is far removed from real life. The subject as a whole is one of those highly artificial tales that sometimes succeed in gripping the interest with an intensity unlooked for.

Priscilla Dean goes right ahead improving her work in each feature. She is described as "dazzling" in one of the opening subtitles, and her performance in lifting the jewelry of an entire dinner party in the first reel certainly deserves the word. This reel at once marks the subject as an unusually good one. The support is excellent throughout.

Cast.

Blue-Jean Billie.....Priscilla Dean
Sergeant Woods.....J. Milton Ross
Shaver Michael.....Sam DeGrosse
Algernon Smyth, "English Harry," Thurston Hall
Muriel De Vanderholt.....Jean Calhoun

The Story.

Blue-Jean Billie, in "The Exquisite Thief," is a prosperous young woman crook who lives somewhat apart from the denizens of the underworld, and with her pal, Shaver Michael, has pulled off many successful robberies in high society.

Billie gains admission to the Vanderholt dinner, at which the engagement of their daughter is announced to Lord Harry Chesterton. While the dinner is in progress Billie gags and handcuffs a special officer and makes a wholesale robbery of the guests. She flees in an auto, and none succeed in tracing her but Lord Chesterton. Billie makes a prisoner of the latter, but a police raid follows, and she is forced to flee.

Once more Lord Chesterton succeeds in following her and again she makes him prisoner. But she learns to trust him and finally to love him. A special officer and Shaver Michael appear on the scene and this leads to numerous exciting complications, but the end is a happy one for all concerned.

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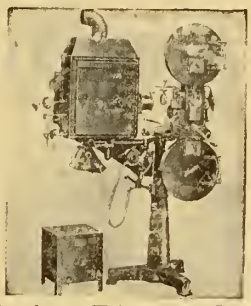

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

General Film Company, Inc.

SCRANTONIA FILM COMPANY.

(Featuring Charlie Fang.)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.

(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.

(One-Reel Patriotic Films.)

First Aid on the Piave (One Part—Patriotic).
Rebuilding Broken Lives (One Part—Patriotic).
The Kiddies of No Man's Land (One Part—Patriotic).
Victorious Serbia (One Part—Patriotic).
A Helping Hand in Sicily (One Part—Patriotic).
Homeward Bound.
New Faces for Old.
Russia a World Problem.

Arc Review.

President Wilson Abroad.
Doughboys and Bolsheviki at Archangel.

COSMOFOTOFILM.

I Believe (Six Parts—Drama).

AMERICAN FEATURE FILM CORP.

Hearts of Love (Six Parts—Drama).

MAXWELL PRODUCTIONS.

The Married Virgin (Six Parts—Drama).

Exhibitors-Mutual

STRAND.

(One-Reel Comedies.)

Mar. 2—The Wigwag System.
Mar. 9—The Door Between.
Mar. 16—His Wife's Birthday.
Mar. 23—The Way of a Maid.
Mar. 30—Peggy's Burglar.
April 6—Too Many Sweethearts.

FEATURES.

Mar.—A Heart in Pawn (Sessue Hayakawa).
Mar.—The Lamb and the Lion (Billie Rhodes).
Mar.—The Turn in the Road (all star cast).
Mar.—Hearts Asleep (Bessie Barriscale).
Mar.—Whitewashed Walls (William Desmond).
April—Diana of the Green Van (Alma Rubens).
April—The Courageous Coward (Sessue Hayakawa).
April—Modern Husbands (Henry B. Walthal).
May—Joselyu's Wife (Bessie Barriscale).
May—Mint of Hell (William Desmond).

OUTDOOR SUBJECTS.

Feb. 23—A Peek of Paradise.
Mar. 2—Columbia, the Gem of the Highways.
Mar. 9—An Eyeful of Egypt.
Mar. 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF MAR. 2.

Common Clay (Fannie Ward—Seven Parts—Drama—Astra).
The Lightning Raider (Episode No. 9, "Falsely Accused"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 5, "A Threat from the Past"—Three Parts—Drama—Diando).
Hoot Man (Star Laurel—One Reel—Comedy—Rolin).
The Girl of Tomorrow.
Pathe News No. 20 (Topical).
Pathe News No. 21 (Topical).

RELEASES FOR THE WEEK OF MAR. 9.

Carolyn of the Corners (Bessie Love—Drama).
The Lightning Raider (Episode No. 10, "The Baited Trap"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 6, "Tangled Tales"—Two Parts—Drama—Diando).
I'm on My Way (Rolin Comedy—Harold Lloyd—One Reel).
Pathe News No. 22 (Topical).
Pathe News No. 23 (Topical).

RELEASES FOR WEEK OF MAR. 16.

The Lightning Raider (Episode No. 11, "The Bars of Death"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 7, "Run to Earth"—Two Parts—Drama—Diando).
Look Out Below (Rolin Comedy—One Reel—Harold Lloyd).
Pathe News No. 24 (Topical).
Pathe News No. 25 (Topical).

RELEASES FOR THE WEEK OF MAR. 23.

Go Get 'Em Garringer (Helen Chadwick—Five Parts—Drama—Astra).
The Lightning Raider (Episode No. 12, "Hurled Into Space"—Two Parts—Drama—Astra).
The Dutiful Dub (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe News No. 26 (Topical).
Pathe News No. 27 (Topical).

RELEASES FOR WEEK OF MARCH 30.

The Lightning Raider (Episode No. 13, "The White Roses"—Two Parts—Drama—Astra).
Next Aisle Over (Rolin Comedy—One Reel—Harold Lloyd).
Pathe News No. 28 (Topical).
Pathe News No. 29 (Topical).

RELEASES FOR WEEK OF APRIL 6.

The Silver Girl (Frank Keenan—Drama—Five Reels—Pathe).
The Lightning Raider (Episode No. 14, "Cleared of Guilt"—Two Parts—Drama—Astra).
A Sammy in Siberia (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe News No. 30 (Topical).
Pathe News No. 31 (Topical).

RELEASES FOR WEEK OF APRIL 13.

The Lightning Raider (Episode No. 15, "Wu Fang Atones"—Two Parts—Drama—Astra).
Just Dropped In (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 7 (Educational).
Pathe News No. 32 (Topical).
Pathe News No. 33 (Topical).

RELEASES FOR WEEK OF APRIL 20.

The Sawdust Doll (Baby Marie Osborne—Five Parts—Drama—Diando).
The Tiger's Trail (Episode No. 1, "The Tiger Worshippers"—Three Parts—Drama—Astra).
Crack Your Heels (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe News No. 34 (Topical).
Pathe News No. 35 (Topical).

AMERICAN FILM COMPANY.

(Released by Pathe.)

Feb. 2—The Amazing Impostor (Mary Miles Minter).
Feb. 16—Molly of the Follies (Margarita Fisher).
Mar. 2—Where the West Begins (William Russell).
Mar. 16—Put Up Your Hands (Margarita Fisher).
Mar 30—Brass Buttons (William Russell).

W. W. HODKINSON.

(Released Through Pathe.)

Feb. 24—The Love Hunger (Lillian Walker).
Mar. 10—The Forfeit (House Peters).
Mar. 24—The End of the Game (J. W. Kerrigan).
April 6—Thunderbolts of Fate (House Peters).
April 6—As a Man Thinks (Leah Baird—Four Parts).

Made in America.

Ashley Miller Productions—One Reel—Patriotic.

Feb. 16—No. 1, "Made in America."
Feb. 24—No. 2, "Nine Million Answer."
Mar. 2—No. 3, "The Rookie."
Mar. 10—No. 4, "Victory Army in the Making."
Mar. 17—No. 5, "Building the Soldier."
Mar. 24—No. 6, "The Hated K. P.'
Mar. 31—No. 7, "Overseas to Victory."
Apr. 7—No. 8, "Forward—Always Forward."

Fox Film Corporation

BIG TIME PICTURES.

Why I Would Not Marry.
Queen of the Sea (Annete Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

Mar. 9—When Men Desire (Theda Bara).
Mar. 23—Thou Shalt Not (Evelyn Nesbit).
May 4—The Siren's Song (Theda Bara).
April 20—Wolves of the Night (William Farnum).
May 18—A Fallen Angel (Evelyn Nesbit).

EXCEL PICTURES.

Feb. 23—Smiles (Jane and Katherine Lee).
Mar. 9—Gambling in Souls (Madelaine Travers).
Mar. 23—The Rebellious Bride (Peggy Hyland).
April 6—Married in Haste (Albert Ray).
April 20—The Love That Dares (Madlaine Traverse).
May 4—Miss Adventure (Peggy Hyland).

VICTORY PICTURES.

Feb. 2—Luck and Pluck (George Walsh).
Feb. 16—Hell Roarin' Reform (Tom Mix).
Mar. 2—The Forbidden Room (Gladys Brockwell—Five Parts).
Mar. 16—Never Say Quit (George Walsh).
Mar. 30—Fighting for Gold (Tom Mix—Five Parts).
April 13—Pitfalls of a Big City (Gladys Brockwell).
April 27—Help! Help! Police! (George Walsh

FOX-SUNSHINE & TOM MIX COMEDIES.

Feb. 23—His Musical Sneeze.
Mar. 29—Six Cylinder Love (Tom Mix—Two Parts).
Mar. 23—Money Talks.
April 6—Tom and Jerry Mix (Tom Mix—Two Parts).
April 20—The House of Terrible Scandal (Two Parts).
May 4—A Lady Bell-Hop's Secret (Two Parts).

MUTT & JEFF ANIMATED CARTOONS.

Feb. 25—The Pousse Cafe.
Mar. 2—Fireman Save My Child.
Mar. 9—Wild Waves and Angry Women.
Mar. 16—William Hohenzollern, Sausage Maker.
Mar. 23—Out and in Again.
Mar. 30—A Cow's Husband.
April 6—Mutt, the Mutt Trainer.
April 13—Subbing for Tom Mix.

THE GREAT NINE.

Feb. 2—Infidelity (All-Star).
Feb. 9—The Soul of Broadway (Valeska Suratt).
Feb. 16—The Darling of Paris(Theda Bara).
Feb. 23—Hoodman Blind (William Farnum).

PRODUCTIONS EXTRAORDINARY.

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

Feb. 24—Peggy Does Her Darndest (May Allison).
Mar. 3—Satan, Jr.
Mar. 10—Blind Man's Eyes.
Mar. 17—The Way of the Strong.
Mar. 24—That's Good (Hale Hamilton).
Mar. 31—The Parisian Tigress (Viola Dana).
April 7—The Island of Intrigue (May Allison).
April 14—Blackie's Redemption (Bert Lytell).
April 21—Madeion of the Redwoods (Viola Dana).
April 28—The Amateur Adventuress (Emmy Wehlen).

SCREEN CLASSICS, INC., SPECIALS.

To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).
Pals First (Harold Lockwood—Six Parts—Dr.)
The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.
Why Germany Must Pay (All Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).
The Man Who Stayed at Home (All-Star).

NAZIMOVA PRODUCTIONS.

Revelation (Seven Parts—Drama).
Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts)
The Red Lantern (Seven Parts).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Feb. 16—Child of M'Sieu (Baby Marie Osborne).
Feb. 23—Breezy Jim (Crane Wilbur)
Mar. 2—Wild Goose Chase (Hazel Daly).
Mar. 9—The Railroader (George Fawcet).
Mar. 16—It's a Bear (Taylor Holmes—Special).
Mar. 23—The Little Rowdy (Hazel Daly).
Mar. 30—Toton (Olive Thomas—Special).
April 6—A Royal Democrat (Jack Conway, Marguerite Marsh).
April 13—A Regular Fellow (Taylor Holmes—Special).
April 20—Devil M'Care (Crane Wilbur).
April 27—The Follies Girl (Olive Thomas—Special).

Vitagraph

VITAGRAPH FEATURES.

Feb. 17.—Silent Strength (Harry T. Morey).
Mar. 3—The Girl Problem (Corinn Griffith).
Mar. 10.—The Wishing Ring Man (Bessie Love).
Mar. 17—A Gentleman of Quality (Earle Williams).
Mar. 24—Miss Dulcie from Dixie (Gladys Leslie).
Mar. 31—Fighting Destiny (Harry T. Morey).
Apr. 7—The Cambric Mask (Alice Joyce).
Apr. 14—The Unknown Quantity (Corinne Griffith—Five Parts).
April 21—A Yankee Princess (Bessie Love).
April 28—The Ursurper (Earle Williams).
May 5—A Stitch in Time (Gladys Leslie).

VITAGRAPH SPECIALS.

The Common Cause (Herbert Rawlinson and Sylvia Breamer—Seven Parts).
Feb. 24—The Lion and the Mouse (Alice Joyce—Six Parts).
Mar. 10—From Headquarters (Anita Stewart).
April 28—Two Women (Anita Stewart).

LARRY SEMON COMEDIES.

April 14—"Well, I'll Be —" (Two Parts).

BIG V COMEDIES.

Feb. 17—Scamps and Scandal (Two Parts).
Mar. 10—Damsels and Dandies (Two Parts).
Mar. 24—Jazz and Jailbirds. (2 Parts).
April 7—Girlies and Grubbers (Two Parts).

The Iron Test.

(Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Halloway.)

Jan. 6—No. 12, "The Span of Terror."
Jan. 13—No. 13, "Hanging Peril."
Jan. 20—No. 14, "Desperate Odds."
Jan. 27—No. 15, "Riding with Death."

The Man of Might.

Drama—Fifteen Episodes—Two Parts Each—Featuring William Duncan, supported by Edith Johnson and Joe Ryan.

No. 1—"The Riven Flag."
No. 2—"The Leap Through Space."
No. 3—"The Creeping Death."
No. 4—"The Gripping Hand."
No. 5—"The Human Shield."
No. 6—"The Height of Torment."
No. 7—"Into the Trap."
No. 8—"The One Chance."
No. 9—"The Crashing Horror."
No. 10—"Double Crossed."
No. 11—"The Ship of Dread."
No. 12—"The Volcano's Prey."
No. 13—"The Flood of Dispair."
No. 14—"The Living Catapult."
No. 15—"The Rescue."

Universal Film Mfg. Co.

CENTURY COMEDY.

(Two-Reel Comedies.)

Feb. 12—Behind the Front (Alice Howell)—03589.
Mar. 12—Society Stuff (Alice Howell—03632).
April 23—Looney Lions and Monkey Business (Animal Comedy)—03693.

HEARST NEWS.

(One-Reel News Weeklies.)

Feb. 2—No. 6 (Topical)—03576.
Feb. 10—No. 7 (Topical)—03588.
Feb. 17—No. 8 (Topical)—03600.
Feb. 24—No. 9 (Topical)—03611.
Mar. 3—No. 10 (Topical)—03621.
Mar. 10—No. 11 (Topical—03631).
Mar. 17—No. 12 (Topical)—03642.
Mar. 24—No. 13 (Topical)—03652.
Mar. 31—No. 14 (Topical)—03662.
April 7—No. 15 (Topical)—03672
April 14—No. 16 (Topical)—03682
April 21—No. 17 (Topical)—03692.

L-KO.

(Two-Reel Comedies.)

Feb. 19—Call the Cops (Billie Armstrong)—03601.
Feb. 26—Lions and Ladies (Babe Hardy)—03612.
Mar. 5—A Rag-Time Romance (Two Parts—Comedy—Helen Lynch)—03622.
Mar. 19—Hearts in Hock (Peggy Prevost).
Mar. 26—Gymbelles and Boneheads—03653.
Apr. 2—A Skate at Sea (Charlotte Dorety)—03663.
April 9—A Movie Riot. (Charlie of the Orient)—03673.
April 16—Let Fido Do It.

NESTOR.

(One-Reel Comedies.)

Feb. 10—Mixed Wives (William Franey)—03583.
Feb. 17—Them Eyes (Ben Wilson)—03595.
Feb. 24—The Movie Queen (Jane Bernoudy)—03606.
Mar. 3—A Poor Prune (Sammy Burns)—03619.
Mar. 10—The Hole in the Wall (All Star).
Mar. 17—Home Run Bill (Billy Mason)—03640.
Mar. 24—A Beach Nut (Wallace Beery)—03650.
Mar. 31—Lizzie's Waterloo—03660.
April 7—Charlie Treats 'em Rough (Cartoon by Pat Sullivan)—03670.
April 14—Green-Eyed Johnny (Jack Dillon)—03680.

UNIVERSAL SPECIAL ATTRACTION.

Feb. 24—The Wicked Darling (Priscilla Dean)—03609
Mar. 24—A Fight for Love (Harry Carey—Six Parts—Drama)—03648.
Mar. 31—A Silk Lined Burglar (Priscilla Dean—Six Parts)—03658.
April 21—Fire Flingers (Rupert Julian—Six Parts)—03688.
Mar. 10—The Scarlet Shadow (Mae Murray—Six Parts—03627).
Mar. 17—The Light of Victory (Munroe Salisbury—Drama)—03637.
April 7—The Amazing Wife (Mary McLaren—six Reels)—03668.
April 14—What Am I Bid. (Mae Murray—Six Reels.)

NEW SCREEN MAGAZINE.

Feb. 28—No 2 (Novelty and Topical)—03591.
Mar. 7—No. 3 (Novelty and Topical)—03624.
Mar. 12—No. 4 (Novelty and Topical)—03634.
Mar. 21—No. 5 (Novelty and Topical)—03645.
Mar. 26—No. 6 (Novelty and Topical)—03655.
April 4—No. 7 (Novelty and Topical)—03665.
April 11—No. 8 (Novelty and Topical)—03675.
April 18—No. 9. (Novelty and Topical)—03685.
April 25—No. 10 (Novelty and Topical)—03695.

INTERNATIONAL NEWS.

Mar. 5—No. 10 (Topical)—03623.
Mar. 12—No. 11 (Topical)—03633.
Mar. 19—No. 12 (Topical)—03644.
Mar. 26—No. 13 (Topical)—03654.
April 2—No. 14 (Topical)—03664.
April 9—No. 15 (Topical).
April 16—No. 16 (Topical)—03684.
April 23—No. 17 (Topical)—03694.

UNIVERSAL SPECIAL FEATURE.

The Lure of the Circus.

Drama—Each Episode in Two Parts—Eddie Polo Featured.

Jan. 20—No. 10, "A Shot for Life"—03489.
Jan. 27—No. 11, "The Dagger"—03500.
Feb. 3—No. 12, "A Strange Escape"—03575.
Feb. 10—No. 13, "The Plunge for Life"—03587.
Feb. 17—No. 14, "Flames"—03598.
Feb. 24—No. 15, "The Stolen Record"—03610.
Mar. 3—No. 16, "The Knockout (03618).
Mar. 10—No. 17, "A Race with Time" (03628).
Mar. 17—No. 18, "The Last Trick"—03638.

The Red Glove.

(Drama—Each Episode in Two Parts—Marie Walcamp Features.)

Mar. 17—No. 1, "The Pool of Lost Souls"—03599.
Mar. 24—No. 2, "Claws of the Vulture"—03649.
Mar. 28—No. 3, "The Vulture's Vengeance"—03659.
April 7—No. 4, The Passing of Gentleman Geoff"—03669.
April 14—No. 5, "At the Mercy of a Monster"—03679.
April 21—No. 6, "The Flames of Death"—03689.

CURRENT EVENTS.

Feb. 21—No. 8 (Topical)—03604.
Feb. 28—No. 9 (Topical)—03615.
Mar. 7—No. 10 (Topical)—03625.
Mar. 12—No. 11 (Topical—03635).
Mar. 21—No. 12 (Topical)—03646.
Mar. 28—No. 13 (Topical)—03656.
April 4—No. 14 (Topical)—03666.
April 11—No. 15 (Topical)—03676.
April 18—No. 16 (Topical)—03686.
April 25—No. 17 (Topical)—03696.

STAR COMEDIES.

(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

Feb. 24—Mixed Tales—03607.
Mar. 3—Oh! Ethel!—03620.
Mar. 10—Chicken a la King (03630).
Mar. 17—Lay Off—03641.
Mar. 24—The Smell of the Yukon—03651.
Mar. 31—The Wife Breakers—03661.
April 7—State Room Secrets—03671
April 14—Skidding Thrones—03681.
April 21—Scared Stiff—03691.

WESTERN AND RAILROAD DRAMAS,

(Two Reels Each.)

Feb. 22—Raiders of the Range (J. Warren Kerrigan)—03605.
Mar. 1—Riding Wild (Helen Gibson)—03616.
Mar. 8—The Flip of a Coin (Pete Morrison)—03626.
Mar. 15—The Black-Horse Bandit (Helen Gibson—03636).
Mar. 22—The Gun Runners (Neal Hart)—03647.
Mar. 29—His Buddy (Pete Morrison)—03657.
April 5—Bill Brennan's Claim (Neal Hart).
April 12—By Indian Post (Pete Morrison).
April 19—The Honor of Men (Neal Hart)—03687.
April 26—Even Money (Pete Morrison)—03697.

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

Feb. 23—The Woman on the Index (Pauline Frederick).
Mar. 9—The Brand (Rex Beach Production—Seven Parts).
Mar. 16—A Man and His Money (Tom Moore).
Mar. 30—Daughter of Mine (Madge Kennedy).
April 6—Spotlight Sadie (Mae Marsh).
April 13—One Week of Life (Pauline Frederick).
April 20—The Pest (Mabel Normand).
April 27—The Stronger Vow (Geraldine Farrar—Six Parts).
May 4—One of the Finest (Tom Moore).
May 11—Leave It to Susan (Madge Kennedy).
May 18—The Crimson Gardenia (Rex Beach—Six Parts).

BENNISON STAR SERIES.

Oh, Johnny (Betzwood).
Sandy Burke of the U-Bar-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdalene.

CAPITOL COMEDIES.

(Two Reels each)

April 20—Wanted—A Baby.
May 4—The Sea Wolf.
May 18—Circumstantial Evidence.

"Go Get 'em Potts" Series.

Mar. 9—The New Breakfast Food.
Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

Feb. 23—Where "The Spirit That Won" Was Born.
Mar. 2—Rough Stuff.
Mar. 9—Good to Eat.
Mar. 16—The Story of Steel.
Mar. 23—A Little Bit of Heaven.
Mar. 30—What Uncle Sam Had Up His Sleeve.
April 6—Cut It Out.
April 13—Northern Sports Under Southern Skies.
April 20—Good Roads.
April 27—A Visit to New Orleans.

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.

(Two Reels Each.)

Mar. 9—The Village Smithy.
Mar. 23—Reilly's Wash Day.
April 13—The Foolish Age.
April 27—The Little Widow.

PARAMOUNT-ARBUCKLE COMEDIES.

(Two Reels Each.)

Feb. 16—The Pullman Porter.
Mar. 2—Love.

DREW COMEDIES.

(Two-Reel Comedies.)

Mar. 16—Once a Mason.
April 20—An Amateur Liar.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Mar. 2—Alias Mike Moran (Wallace Reid).
Mar. 2—Good Gracious Annabelle (Billie Burke).
Mar. 2—Puppy Love (Lila Lee).
Mar. 9—The Poor Boob (Bryant Washburn).
Mar. 16—Three Men and a Girl (Marguerite Clark).
Mar. 16—Extravagance (Dorothy Dalton).
Mar. 23—Partners Three (Enid Bennett).
Mar. 30—The Sheriff's Son (Charles Ray).
Mar. 30—Little Comrade (Vivian Martin).
Mar. 30—Peppy Polly (Dorothy Gish).
April 6—The Test of Honor (John Barrymore).
April 6—The Rescuing Angel (Shirley Mason).
April 13—Something to Do (Bryant Washburn).
April 13—The Lady of Red Butte (Dorothy Dalton).
Mar. 23—Pettigrew's Girl (Ethel Clayton).
April 23—Let's Elope (Marguerite Clark).
April 20—Greased Lightning (Charles Ray).
April 27—The Law of Men (Enid Bennett).
April 27—The Roaring Road (Wallace Reid).

Artcraft Pictures.

Mar. 9—Johnny, Get Your Gun (Fred Stone).
Mar. 9—The Marriage Price (Elsie Ferguson).
Mar. 23—The Girl Who Stayed at Home (D. W. Griffith Production).
Mar. 16—The Poppy Girl's Husband (William S. Hart).
April 27—For Better, For Worse (Cecil B. DeMille's).
April 6—Captain Kidd, Jr., (Mary Pickford).
April 20—Eyes of the Soul (Elsie Ferguson).
April 20—The Money Corral (William S. Hart).

PARAMOUNT-ARTCRAFT SPECIAL.

Feb. 16—False Faces.

PARAMOUNT-FLAGG COMEDIES.

(Two Reels Each.)

Mar. 30—Beresford of the Balboons.
April 6—The Last Bottle.

SUCCESS SERIES (RE-ISSUES.)

Feb. 23—Are You a Mason? (John Barrymore).
Mar. 2—Temptation (Geraldine Farrar).
Mar. 9—Freckles (Jack Pickford).
Mar. 16—Rags (Mary Pickford).
Mar. 23—Rose of the Rancho (Special).
Mar. 30—Sold (Pauline Frederick).
April 6—Hulda From Holland.
April 13—The Dictator (John Barrymore).
April 20—Gretna Green (Marguerite Clark).
April 27—Chimmie Fadden (Victor Moore).

PARAMOUNT-BURTON HOLMES.

Feb. 16—The War Women of England .
Feb. 23—London Plays Ball.
Mar. 2—A Cabaret of Old Japan.
Mar. 9—Making Summer Sombreros in Manila.
Mar. 16—Gay Paree in Wartime.
Mar. 23—Glorious Versailles.
Mar. 30—Zamboanga—General Pershing's Head Quarters in the Philippines.
April 6—Seeing Sights in London.
April 13—Land of the Mompies.
April 20—Some British Bits Well Done.
April 27—Fillpino School Days.

PARAMOUNT-BRAY PICTOGRAPH.

Mar. 2—Hatching an Eagle a Day; Ingenious Sleeping Bag; War Birds; Cartoon.
Mar. 9—The Birth of a Tornado; Beauty Culture for Dogs; Cartoon.
Mar. 16—The Most Popular Girl in the World; An Aquatic Farmer; Cartoon.
Mar. 23—Indoor Golf; Chilian Drills and Thrills; Coal Mining.
Mar. 30—Comets; Fun in Feet; Novel Indoor Sports; Cartoon.
April 6—Tin Can Toys; Winter Sports at Lake Placid; Cartoon.
April 13—Coal Mining; A Birdland Study by Finley; A Millionaire Rag Picker; Shadowgraphs.
April 20—Fun in Feet; Scenic Wonders of Mt. Lowe; Cartoon.
April 27—How the Telephone Talks; Woodland Sports, by Finley; Cartoon.

World Pictures Corp.

Feb. 24—The Moral Deadline (June Elvidge—Five Parts).
Mar. 2—Crook of Dreams (Louise Huff).
Mar. 10—The Unveiling Hand (Kitty Gordon).
Mar. 17—The Hand Invisible (Montagu Love).
Mar. 24—Hit or Miss (Carlyle Blackwell and Evelyn Greeley).
Mar. 31—The Love Defender (June Elvidge).
April 7—The Little Intruder (Louise Huff).
April 14—The Scar (Kitty Gordon).
April 21—The Quickening Flame (Montagu Love).

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Feature Releases

BLUEBIRD.

Feb. 10—The Millionaire Pirate (Monroe Salisbury)—03585.
Feb. 17—The Sealed Envelope (Fritzi Brunette) 03597.
Feb. 24—The Little White Savage (Carmel Myers)—03608.
Mar. 3—A Taste of Life (Edith Roberts—Five Parts)—03617.

CAPITAL FILM COMPANY.
Indianapolis, Ind.

(Two Reels each)

Railroad Raiders.
Running Wild.
Struck by Lightning.
Secret Service Dan.
Faithful Unto Death.
Escaped Convict.
The Square Gambler.

CHRISTIE FILM COMPANY.

For Love or Money.
Salvation Sue.
Four of a Kind.
Welcome Home
Bobby Comes Marching Home.
Brides for Two.
Oh, What a Night.
Hard Luck.
Marrying Molly.
Four Hundred or Bust.
Oh Baby.
Good Gracious, Bobby.
You Couldn't Blame Her.
Apartment 23.
Lost—A Bridegroom.
Stop—Look—And Listen.

EDUCATIONAL FILMS CORPORATION.

Feb.—What is a Mexican.
Feb.—The Washington Air Patrol.

Bruce Scenics.

The Little High Horse.
The Restless Three.
The Wolf of the Tetons.
The Pale Pack Train.
An Essay of the Hills.
Men Met in the Mountains.

FIRST NATIONAL EXHIBITORS'

Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Four Years in Germany."
Italy's Flaming Front—Official Italian War Pictures.
The Fighting Roosevelts.
Virtuous Wives (Anita Stewart).
Romance of Tarzan.
Sunnyside (Charlie Chaplin).
In Wrong (Jack Pickford) .
Daddy Longlegs (Mary Pickford).

OUTING-CHESTER PICTURES.

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Mar.—From Scales to Antlers.
Mar.—Teddy Birds.
Mar.—Balahoolng on the Anarika.
Mar.—Maids, More Maids and Mermaids.
April—Guided and Miss Guided.
April—A Waswanipae Week End.
April—Up in the Air After Alligators.
April—Mr. Outing Floats a Dream.

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List of Current Film Release Dates

JEWEL PRODUCTIONS, INC.

Feb. 15—The Heart of Humanity (Dorothy Phillips—Six Parts)—03594.
—When a Girl Loves (Mildred Harris).

LEONCE PERRET PRODUCTIONS.

1402 Broadway, New York.

Stars of Glory (E. K. Lincoln and Dolores Cassinelli).
A Soul Adrift (Dolores Cassinelli).

Essanay.

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

SELECT PICTURES.

Feb.—Romance and Arabella (Constance Talmadge).
Feb.—The World to Live In (Alice Brady).
Feb.—Children of Banishment (Mitchell Lewis).
Feb.—The Belle of New York (Marion Davies).
Mar.—The Probation Wife (Norma Talmadge—Six Parts).
Mar.—Marie Ltd. (Alice Brady).
Mar.—Experimental Marriage (Constance Talmadge).

Specials.

Feb.—The One Woman (All-Star).
Feb.—The Cavell Case (Julia Arthur).
Feb.—The Midnight Patrol (Ince Production).
Feb.—Ruling Passions (Julia Dean and Edwin Arden).
Feb.—The Hidden Truth (Anna Case).

SELZNICK PICTURES.

Upstairs and Down (Olive Thomas).

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Burlingham.

Unknown Switzerland (Burlingham—Travel).
The Pilatus Railway (Burlingham—Travel).
Allied War Heroes Arrive in Switzerland (Burlingham—Travel).
Scrambles in the High Alps (Burlingham—Travel).
The Riviera of Lake Leman (Burlingham—Travel).
Lovely Lucerne (Burlingham—Travel).
The Gornergrat Railway (Burlingham—Travel).

Features.

Red Blood and Yellow (Broncho Billy).
Wild Honey (Doris Kenyon—Six Parts).
Feb. 2—Son of a Gun (Broncho Billy).
Feb. 16—Calibre 38 (Six Parts).
Feb. 24—Twilight (Doris Kenyon—Six Parts).
Mar. 2—Love and the Law (Edgar Lewis Production—Six Parts).
Mar. 9—Marriage for Convenience (Catherine Calvert).
The Troop Train (Six Parts).

UNITED PICTURE THEATRES.

Feb. 23—A Man in the Open (Dustin Farnum).
Mar. 30—Her Code of Honor (Florence Reed).

State Right Releases

HIRAM ABRAMS.

1476 Broadway, New York.

Hearts of Men (George Behan—Six Parts—Drama).
Yankee Doodle in Berlin (Sennett Comedy).

ACME PICTURES CORPORATION.

The Thirteenth Chair (Yvonne Delva).

ALPHA PICTURES, INC.

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Damaged Goods (Richard Bennett—Seven Parts).

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The Demon's Shadow (Serial in Ten Two-Reel
Twelve Anna Little Reissues (Two Reels Each). Episodes).
Million-Dollar Mystery (Marguerite, Snow—Six Parts).
Ten J. Warren Kerrigan Reissues (Two Reels Each).
Four Allison-Lockwood Reissues.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).
Miss Arizona.

AYWON FILM CORPORATION.

729 Seventh Avenue, N. Y. City.

The Eternal Penalty (Christine Mayo—Henry Kolker).
Roses and Thorns (Lenore Ulrich).
In the Days of Daring (Tom Mix).

THE FILM MARKET, INC.

403 Times Building, New York.

What Becomes of the Children (Corra Beach).
The City of Purple Dreams (Selig).
Who Shall Take My Life? (Selig).
Beware of Strangers (Selig).
The Garden of Allah (Selig).
The Spoilers (Selig—Reissue).
The Star Spangled Banner (Gathem—Half reel).
Columbia, the Gem of the Ocean (Gathem—Half reel).
The Battle Cry of Freedom (Gathem—Half reel).
Home Sweet Home and The Girl I Left Behind Me (Gathem).
The Amazon Jungle (Capt. Besley Expedition).
The Wonderland of Peru (Capt. Besley Expedition).
The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt Scott Antarctic Expendtion).

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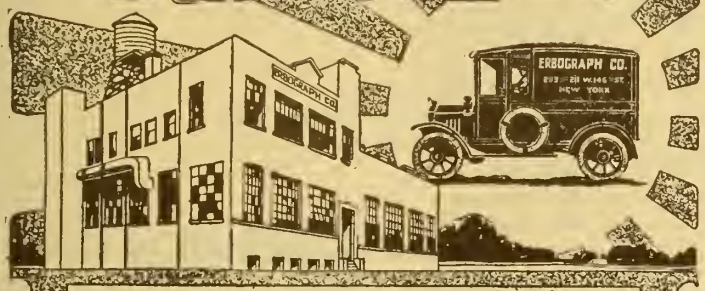

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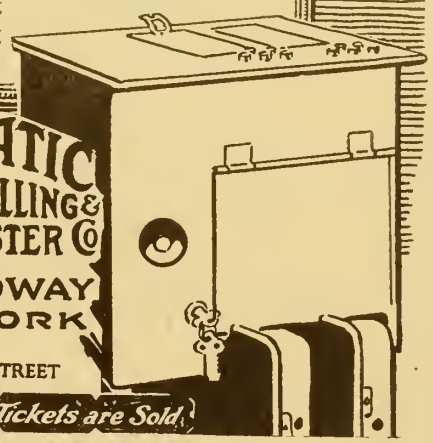

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An Omission
and
A Correction

IN a recent issue of the Motion Picture News—Mr. E. K. Gillett, the editor of the Equipment Department, had an article devoted to the prevailing custom of elaborating in detail the beauties of a new theatre, but neglecting to tell of that most vital equipment—the apparatus used in the projection room—with Mr. Gillett we heartily agreed for he said in part * * * "The installation of an organ costing from $3,000 to $20,000 is made without a thought, or at least the price is considered a natural charge. No serious objection is made to it." * * *

And in making his final point, he says * * * "And yet if it were not for the projecting machine and the wonderful results which it produces—the architect, the organ manufacturer—and all the other equipment manufacturers—would be looking for other fields to sell their wares. **The projector is the heart of every house and the one excuse in the last analysis for its existence."**

IN A MORE RECENT EDITION OF THE NEWS, IN THE SAME DEPARTMENT, WE READ A STRIKING STORY DESCRIBING IN DETAIL WITH WORDS AND PICTURES THE BEAUTIES OF THE MURAL DECORATIONS—THE SPLENDOR OF THE FURNISHINGS AND THE GLORIES OF THE LIGHTING EFFECTS AT TOM MOORE'S NEW RIALTO THEATRE AT WASHINGTON. BUT THE ARTICLE GOES NO FURTHER—NOT A WORD ABOUT THE "HEART OF THE THEATRE"—THE PROJECTION ROOM—BUT ONLY THOSE THINGS WERE FEATURED THAT ARE PLEASING TO THE EYE.

SO NOW WE'RE PAYING FOR THIS SPACE IN ORDER THAT THE READER MAY KNOW THAT TOM MOORE—"AN EXHIBITOR OF NATIONAL PROMINENCE AND ONE OF THE KEENEST JUDGES OF PICTURE VALUES IN AMERICA" AND OPERATING THE STRAND, GARDEN AND PLAZA THEATRES IN THE CAPITOL CITY, HAS USED DURING HIS VAST EXPERIENCE EVERY MAKE OF PROJECTOR AND DECIDED, WHEN THE RIALTO WAS BUILT, THAT NO MATTER HOW LOVELY THE EXTERIOR, HOW BEAUTIFUL THE FURNISHINGS—THE RIALTO WOULD NEVER BE BETTER THAN THE PROJECTION MAINTAINED AND HE INSTALLED THREE SIMPLEX PROJECTORS.

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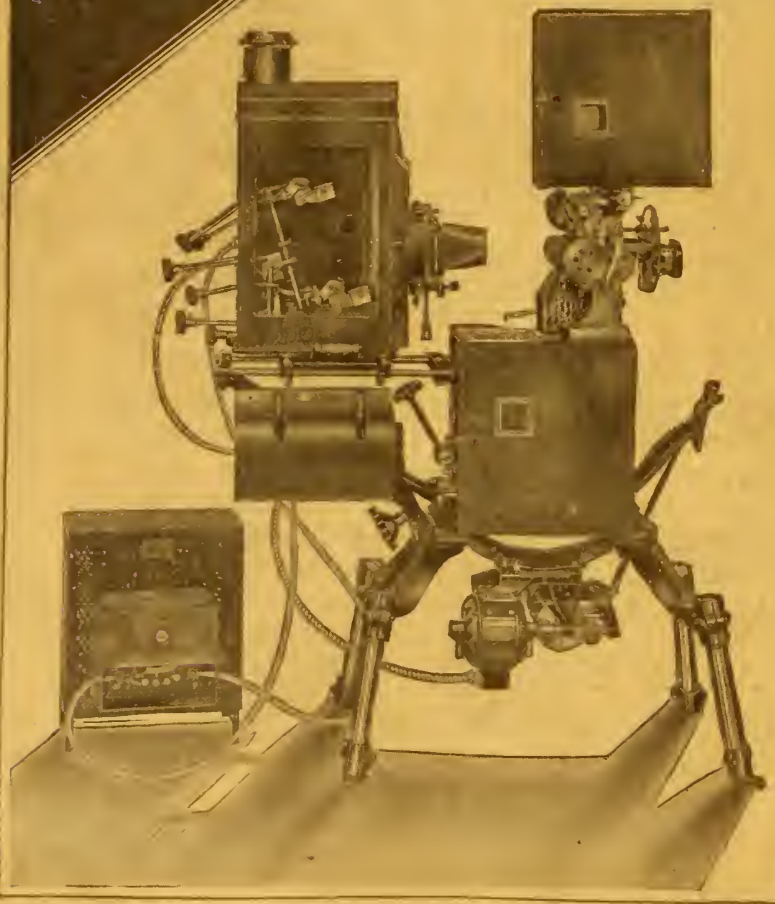

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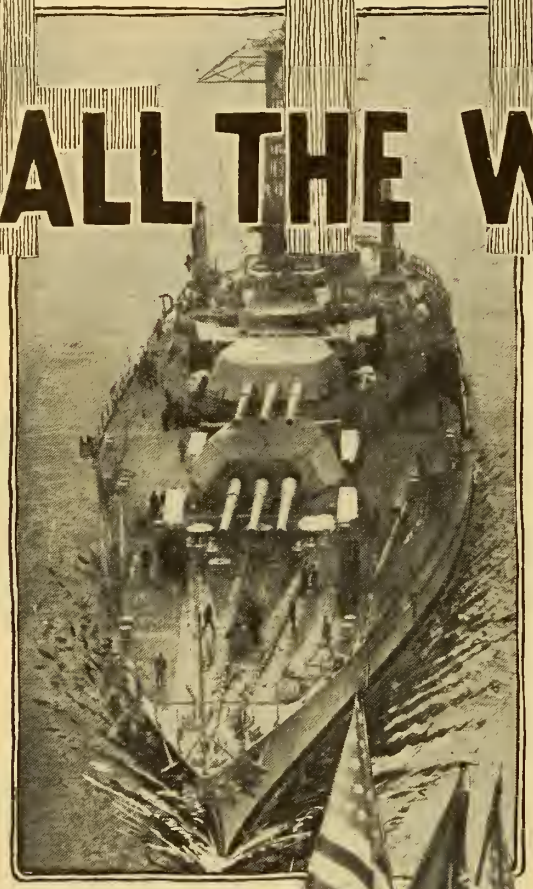

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A beautiful, exquisite woman who goes through some of the fiercest tests of married life.

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This is a testimony and a prediction.

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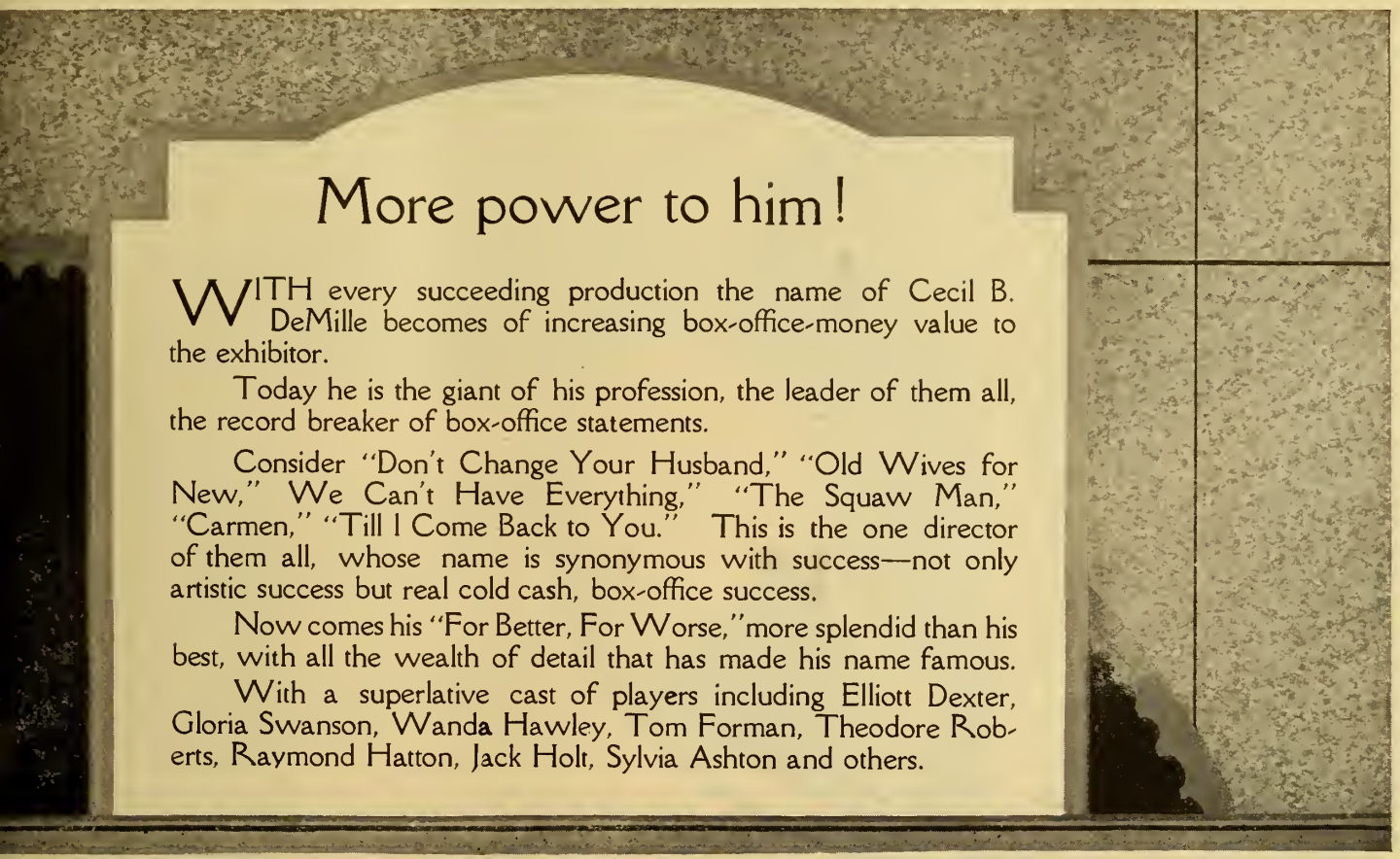

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BY EDGAR SELWYN

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Adolph Zukor Presents

JOHN BARRYMORE

In

"THE TEST OF HONOR"

A Paramount Picture

Story founded on "The Malefactor" by E. Phillips Oppenheim. Scenario by Eve Unsell. Directed by John S. Robertson.

"A PICTURE EVERY EXHIBITOR OUGHT TO GO AFTER"

SO says Variety of the "Test of Honor." Here's more of the review: "This is a whale of a feature. It is one of the best pictures for dramatic values that has been turned out in a long, long while. It is so good a picture that there seems to be a lack of words that might adequately voice its praise. It is a picture with all the essentials that go toward making a feature production that is out of the ordinary run of screen plays. It is about as fine a piece of work as Barrymore has ever done either on stage or screen."

And here's part of an editorial headed "A Real Artist" from the Exhibitors' Trade Review: "It is a pleasure to call attention to a real star—John Barrymore—and his picture, "The Test of Honor.' Mr. Barrymore's portrayal is without exception one of the finest pieces of acting the screen has ever seen. He has complete command of all the moods—from farce to tragedy and in this picture his work in characterized by a finish and a maturity which deserve very high praise."

Then this, from a whole page by Edward Weitzel in the Moving Picture World: "John Barrymore is the best dramatic actor who has appeared in New York this season. He is equally proficient on the shadow stage. His latest picture 'The Test of Honor' is a picture exhibitors should be eager to run. It has every element for both artistic and financial success. Its story is intensely dramatic but is never over the heads of the general public, that large class that demands that first and foremost it be entertained. The additional interest contributed by the presence of Barrymore will receive its proper valuation but the picture would itself reveal sufficient merit to score a pronounced hit."

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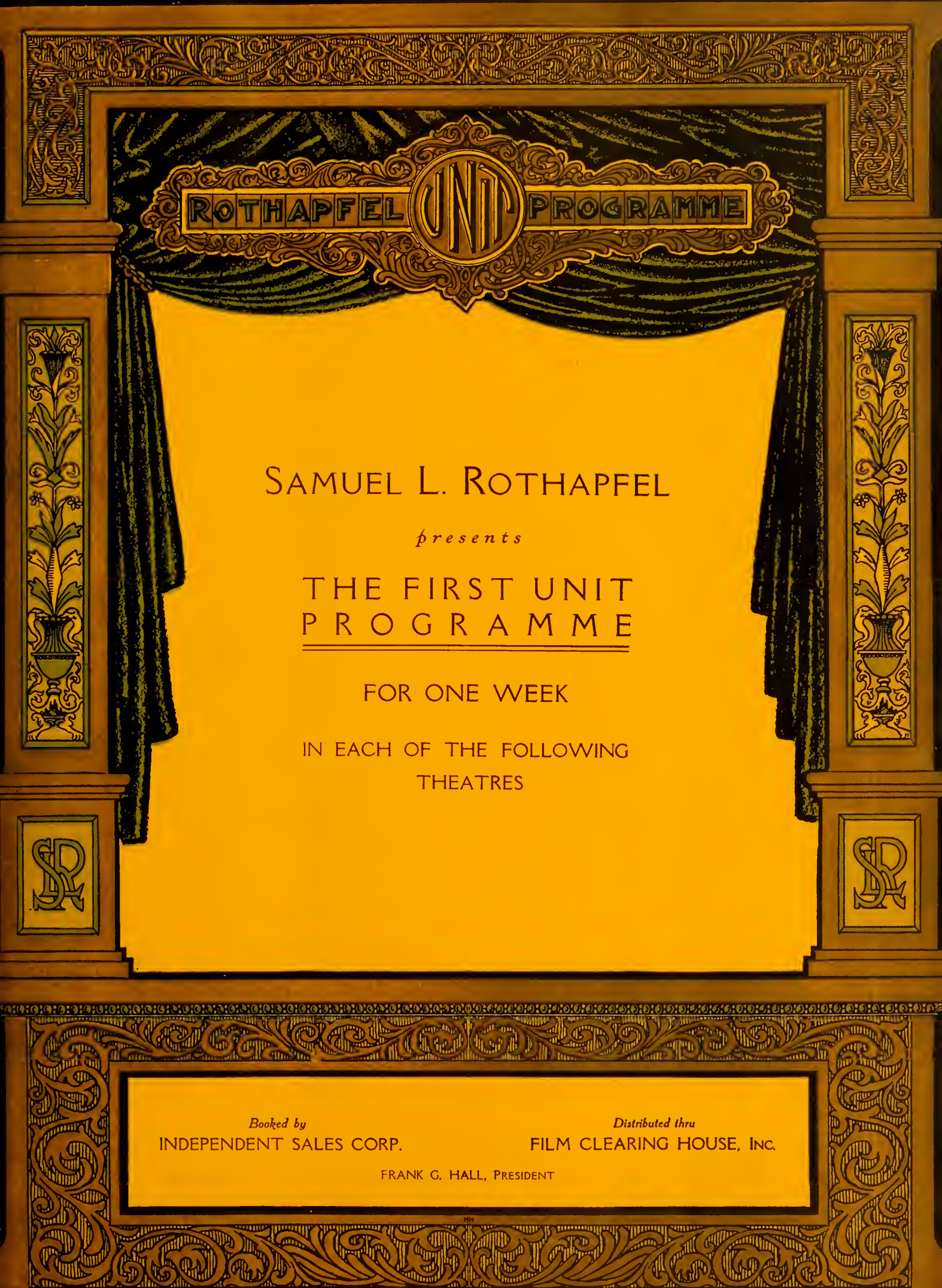

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LIBERTY

FRANK G. HALL

to the

EXHIBITORS OF AMERICA

FOLLOWING the elaborate presentation of the Rothapfel Unit Programme in each of the theatres playing it for the opening week, the one, two, three and four day showings will receive careful attention.

Bookings are now being placed by the Independent Sales Corporation representatives in every territory and the leading exhibitors of the country are arranging to have their theatres profit by the loudly heralded introduction of this exceptional novelty.

In order to take advantage of the extraordinary advertising campaign accompanying the opening week runs, communicate immediately with your nearest Film Clearing House Exchange and arrange your play-dates as soon after the opening week as possible.

HARRY GROSSMAN presents

HERBERT RAWLINSON

and

MARGARET MARSH

in

"The CARTER CASE"

Exchanges SAW and BOUGHT

A

CRAIG KENNEDY

Serial

Story by Arthur B. Reeve and John W. Grey.

THAT'S ALL!

OLIVER FILMS INC.

I. OLIVER - PRESIDENT.

THREE HUNDRED AND EIGHT EAST FORTY-EIGHTH STREET

NEW YORK CITY.

The Serial they want
It speaks for itself!

"The CARTER CASE"

A CRAIG KENNEDY Serial

ARRANGE FOR BOOKINGS NOW

ARROW FILM EXCHANGE, INC.
1235 Vine Street - - - - Philadelphia, Pa.

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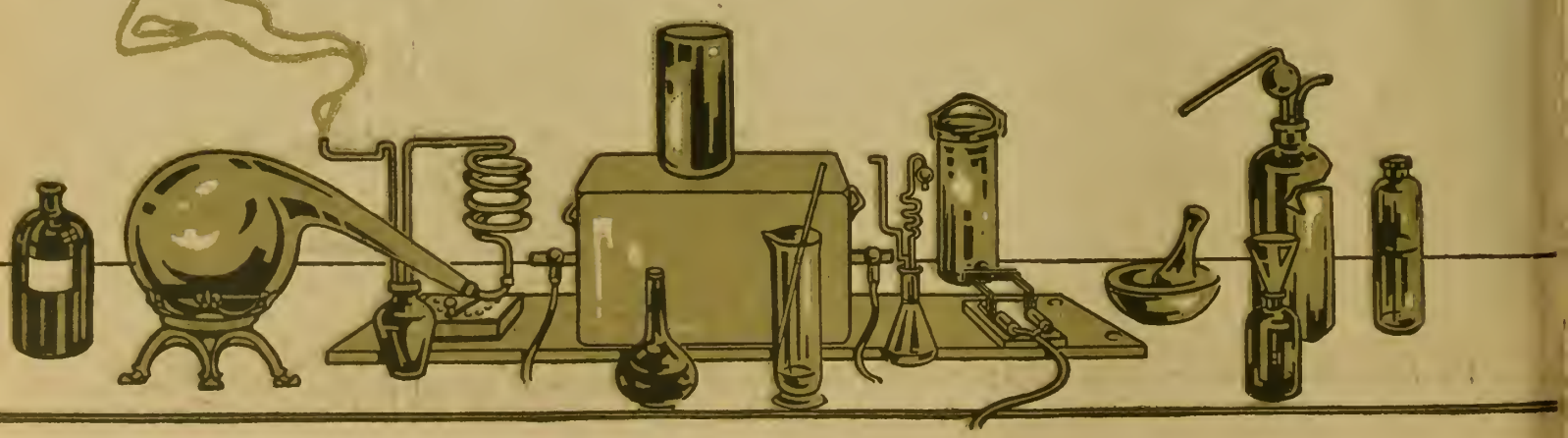

It's Got the Kick of a Mule—and the Comedy is as Hard to Shake Off as a Mortgage on the Old Farm!

JAMES AUBREY'S

New Big "V" Special Comedy

"MULES and MORTGAGES"

Directed by J. A. HOWE

VITAGRAPH

ALBERT E. SMITH, President

Here's peppy seasoning for your program—

ALBERT E. SMITH
PRESENTS

"MONTGOMERY and ROCK"

in

A Big "V" Special Comedy

"Girlies and Grubbers"

Directed by GILBERT PRATT

VITAGRAPH

BESSIE LOVE

is going to *get* you and your patrons in this original drama of human hearts.

She'll appeal to all classes, all tastes. She'll cause tears, mostly of laughter—maybe a few not of laughter.

"A YANKEE PRINCESS"

A Drama of Ancestry That Was Bought and Love That Was Given

By Bernard McConville Directed by David Smith

SOCIETY SALONS! BACKYARDS!
PERFECTLY BLENDED—
and pulsing human hearts in both places

Whether as ragged little Patsy O'Reilly who shows the neighborhood gamins that they "can't pick on an O'Reilly." or as the debutante, Patricia O'Reilly of exclusive sorority circles. Bessie Love is going to instill that enthusiasm into your patrons that means satisfied audiences, boosting audiences, capacity audiences for your theatre.

Arrange *now* for an extended booking and extended receipts—on "A YANKEE PRINCESS."

VITAGRAPH

Albert E. Smith, *President*

Goldwyn Delivers —

Star Value — PAULINE FREDERICK

Beauty and power united by intelligence and building on success after success, have given Pauline Frederick a following possessed by no other emotional star of screen or stage. From "The Eternal City" to "One Week of Life" runs a record of pleased patronage that means absolute box office draw.

Story Value — ONE WEEK OF LIFE

She was married to a drunkard. She ached for one week of life in a paradise of love. And she found another woman to take her place. What happened in those seven terrible, magical days is the story that Cosmo Hamilton of Cosmopolitan fame has written especially for Goldwyn.

Production Value —

Everything that Goldwyn stands for. Quality in direction. Quality in cast. Quality in setting, photography, laboratory work. Director Hobart Henley has built a splendid ensemble out of a cast headed by such well known players as Thomas Holding, Sydney Ainsworth and Corinne Barker.

—

GOLDWYN PICTURES CORPORATION

Samuel Goldwyn, President

16 East 42nd Street New York City

The Grip of The Ages

THE ETERNAL MAGDALENE

will grip American screendom as the problem of the painted woman and the little girl around the corner has gripped civilization since the dawn of history. Your patrons will be thrilled and moved and uplifted by Goldwyn's panoramic picturization of Robert H. McLaughlin's sensational drama of love and compassion.

On April 21st when the critics first see "The Eternal Magdelene"—in your theatre or your competitor's—the newspapers will echo such praise as the National Board of Review gave the picture after a private screening.

"The sympathetic screen version of this touching drama takes hold of one's heart. The evident sincerity of the cast will create an impelling desire in all who see the picture to have, with them, some part in spreading the gospel of human understanding as opposed to that New England rigidity that made 'The Scarlet Letter' possible. The world as a motion picture audience owes your company a debt of gratitude for the production".

GOLDWYN PICTURES CORPORATION

Samuel Goldwyn, President

16 East 42nd Street New York City

The "80 per Cents" Have Made a First Run Star

It was the smaller exhibitors, the men who are generally credited with constituting 80 per cent of the industry, that gave Bennison his send-off. They saw the audience-appeal of this powerful and likeable Western star and his initial picture, "Oh, Johnny!" They had no hard and fast, full-booked-up, first run contracts to prevent the introduction of a new star. So they booked Bennison.

Start a snowball rolling—the hill will take care of speed and size.

The "little fellows" gave the Bennison snow ball a start and he's been rolling up contracts ever since.

The contracts on the outside of the snowball are first run contracts—big ones.

First run exhibitors in big city after big city have realized the great drawing power that Bennison has built in the second and third run houses. And they are clearing their tracks for his next and best picture—

Betzwood Film Company's Presentation of

LOUIS BENNISON

in

"The Road Called Straight"

Written by Wilson Bayley Directed by Ira M. Lowry

Released Everywhere May 11

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City

East to West

For a big special of the West-that-was, there's no testing ground in America like the East-that-is.

The producer of border melodrama will find no more exacting audiences anywhere than in the great cities that line the Atlantic Coast. They expect much from that old romantic West — hard riding and hard shooting; brave living and brave loving; punch, punch, punch and one more punch for the finish. And, with all this, a wealth of that rich atmosphere of hardy chivalry and romance that only the most expert of directors, players and technical men can summon to the screen.

And what is the reaction of the easternmost East—New England—to the newest photoplay of the old West, Zane Grey's story, "The Border Legion," directed by T. Hayes Hunter and acted by Blanche Bates and Hobart Bosworth?

Bookings speak for themselves. But audience-reaction is even more important, and here we have the word of two representative leaders among New England exhibitors.

"The Border Legion" is a big drawing card from the box office standpoint, and that is what we exhibitors look for. It is a wonderful picture and we are doing wonderful business with it. It has all the ear marks of a box office money getter.

Manager Thomas D. Soriero
Park Theatre, Boston

Thought it would interest you to know that "The Border Legion" proved to be one of the best Western pictures we have ever played both in the point of story photography, and with the drawing powers of Blanche Bates it is a very good card for us.

Manager Gordon Wrighter
Poli's Palace, Springfield, Mass.

Such is the test of the East, met and passed triumphantly by "The Border Legion."

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City

FORD EDUCATIONAL WEEKLY

STEEL—the backbone of America—the thing that won the war. The Ford Educational Weekly—mirror of those mighty forces which have made America the dominating factor in war and peace—sees in the story of steel and a score of other industrial romances that dramatic quality which has made America a nation of great inventors, mechanics, engineers and captains of industry. The Ford Educational Weekly satisfies that craving, felt by nine out of ten Americans, for intimate knowledge of this great national workshop.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDWYN, President

From Honolulu to Alaska

From bare skin to bear skin. From the whine of the ukulele to the roar of the live fur rug. With Mexico, Cuba and Panama in between. That is part of the lively little itinerary before "Smiling Bill" Parsons. He wanted to go to Europe, but the diplomats were afraid to let him open against their own big show in Paris. So it's ho! for all the picturesque sights and settings of "Smiling Bill's" own continent. One Capitol Comedy to a country. Real palaces, real volcanoes, real palms, real natives. Real comedy, too, but Parsons attends to that himself. Such is the program that the producer of Capitol Comedies told Goldwyn he had set for himself when he renewed his contract last week. Fewer comedies and better ones. Every ounce of ingenuity and dollar of steamboat fare that may be needed to bring new and added pull to the comedy productions which in their first year of existence have made screen history.

GOLDWYN DISTRIBUTING CORPORATION
Samuel Goldwyn, President

Dead Cats!

W. W. Hodkinson has begun and will continue to offer motion picture productions of the higher type to exhibtors *singly* under contract. We are not doing this merely because we know exhibitors prefer the system of wide open bookings, but because *we*, *too*, consider it a sane step in picture marketing.

You have been told for years by producer-distributors, by organizations that have to sell the product they make, that pictures cannot be sold singly because the overhead cost of distribution is too high. Therefore, they have insisted on selling "program" or "star series."

Program or star series *are all right* conducted by a neutral concern which has no interest in issuing *weak* or *unfit* product, and which has the ambition to select only the *best* product.

We tell you that program and star series, under present producing conditions, are the refuges of scared producer-distributors who know that they are going to have a good many poor, weak pictures in between their stronger pictures. They have a lot of pictures that will not stand alone and that you would not buy except where you take them *sight unseen* in programs or series.

Programs and star series are the "safety first" devices of producers who lack courage or confidence in the pictures they make. They want a "sure thing" for themselves, with you, the exhibitor, taking the gamble.

We have taken one of the motion picture industry's *dead cats*, tied in a bag weighted with scrap iron and thrown it over the rail to sink. Any and all productions distributed through the W. W. Hodkinson Corporation are available to you individually under contract. We invite you to buy, on merit, *exactly what you want.*

Other companies will follow our lead. Watch and see.

HODKINSON
was and is the first great merchant in motion pictures.
dreams and theories have a persistent way of coming true.
again becomes a first-run factor.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

"How Can I Know He Is My Boy How Does Any Father Know Except by Faith in His Wife"?

"Men *believe* their children are their own. The mother alone *knows*."

"When the breath of scandal carries the words *your wife* a man doesn't argue—he acts."

"Do you still think you can have my love and do just as you please?"

"You and De Lota met as strangers in Paris, *but you had known each other for eight years.* How can I believe you now?"

"It's a different story when it's your own wife, isn't it?"

"The physician who takes a woman through the sacred crises of her life can't be deceived, Frank."

"I don't like your going to a place where you're ashamed to take your wife."

"Yes, I have served a year in prison, but the jails would be full if every man as guilty as I were convicted."

"By our old religion a man had as many wives as he wanted but if a girl made a mistake and married without confession to her husband, she was stoned to death."

These are the Directly Quoted Lines from One of the Biggest Screen Dramas of the Year

Harry Raver
presents
AUGUSTUS THOMAS'
Famous American Success

AS A MAN THINKS

Starring
LEAH BAIRD
The Picture Girl Beautiful
Directed by George Irving

ARTCO PRODUCTIONS INC. FOUR STAR PICTURES 1400 BROADWAY N.Y.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

CHRISTIE ONE REEL COMEDIES

One release each week

"SEA SIRENS" with Bobby Vernon Patricia Palmer

267 Theatres *in* Chicago alone *show* CHRISTIE COMEDIES

They are also played regularly in the leading theatres of Canada, Great Britain, France, Australia, New Zealand, Central America, Japan, South Africa, Scandinavia, India, Peru, Brazil, Balkan States- *In fact*, everywhere that films are shown.

thel Lynne-Jay Belasco TOP-LOOK and LISTEN"

Scenes *from* latest Christie One Reel Pictures

Bobby Vernon-Dorothy Devore "LOST-A BRIDEGROOM"

"TOO MANY WIVES"
Harry Ham-Dorothy Devore

Produced by
CHRISTIE FILM COMPANY, inc., Los Angeles, Cal.

CHRISTIE
TWO REEL
SPECIALS
One release each month

Nothing is being spared
to make them
"FEATURES *in* TWO REELS"

the first one is

SALLY'S BLIGHTED CAREER

featuring

FAY TINCHER

Molly Malone Patricia Palmer
Harry Depp *and the*

CHRISTIE FOLLIES

Released April 20

E. C. KLEIN

Distributed through
FOREMOST INDEPENDENT EXCHANGES

The Most Stupendous Novelty that has ever been offered to the Amusement World

MACK SENNETT

King of Laughter presents his greatest triumph

YANKEE DOODLE IN BERLIN

A five-reel super-comedy which will throw the entire universe into laughter

BOTHWELL BROWNE

BEN TURPIN, CHARLIE MURRAY
FORD STERLING, MARIE PREVOST
CHESTER CONKLIN AND ▭ ▭ ▭
▭ ▭ ▭ ALL-STAR SENNETT CAST

In conjunction, Mr. Sennett is sending on tour for the FIRST TIME his **ORIGINAL**

BATHING GIRLS IN PERSON

They are coming direct from the sunny beaches of California

For Time and Terms communicate with

SOL LESSER
418 Longacre Bldg.
New York City

YANKEE DOODLE IN BERLIN

THE SENNETT BATHING GIRLS IN PERSON

AN OPPORTUNITY WHICH MAY NEVER COME AGAIN

$50,000,000 worth of **PUBLICITY**, representing two years of consistent advertising, has preceded

MACK SENNETT'S BATHING GIRLS.

these DAINTY MAIDENS whose wholesome capers have delighted millions on the screen, will draw more DOLLARS into your Box Office than anything that could possibly be conceived by the brain of man.

THIS ATTRACTION has already been proven the most overwhelming financial and artistic success since the inception of motion pictures.

- **TIVOLI THEATRE,** San Francisco, one week, **$10,300 NET**
- **T. & D. THEATRE,** Oakland, one week, **$9,850 NET**
- **KINEMA THEATRE,** Los Angeles, two weeks, **$20,100 NET**

NOTE—This combination attraction is being exploited only as a TRAVELING ROAD ATTRACTION. Each company carries the Film, eight of the ORIGINAL SENNETT BATHING GIRLS, complete production effects, lights, advance men, carpenter, leader and manager.
Equipped and ready to play THE BEST THEATRES.

For Time and Terms communicate with

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418 Longacre Bldg.
New York City

SELECT SP PICTURES

MARION DAVIES

in

"GETTING MARY MARRIED"

by John Emerson and Anita Loos

is not only a vision of loveliness
but a delightful treat, as well!

AN ALLAN DWAN PRODUCTION

SP

SELECT SP PICTURES

SELECT PICTURES CORPORATION

takes pride in announcing
that it has secured

for exclusive distribution through all Select Exchanges in the United States and Canada

the justly celebrated

SELZNICK PICTURES

To secure contracts, apply at once to any of the Twenty-one Select Branches in the United States

and

Six Branches in Canada

SELECT PICTURES CORPORATION
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NEW YORK CITY

SP

SELECT SP PICTURES

SELECT PICTURES CORPORATION

announces

for immediate booking the exclusive distribution of

OLIVE THOMAS

in

"Up Stairs and Down"

the first in her series of

SELZNICK PICTURES

For terms address any Select Exchange

SP

SELECT SP PICTURES

SELECT PICTURES CORPORATION

announces

that it has secured the exclusive distribution of

EUGENE O'BRIEN

in

his forthcoming series of

SELZNICK PICTURES

Details to be announced later

SP

SELZNICK PICTURES

MORE BIG ADVERTISING

See the Nearest of These Select Exchange Managers for a Selznick Pictures Franchise:

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Boston	69 Church St.	Chas. R. Rogers
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Chicago	220 S. State St.	Fred C. Aiken
Cincinnati	529 Walnut St.	Harry H. Hicks
Cleveland	815 Prospect Ave.	Sam E. Morris
Dallas	1917 Main St.	C. C. Ezell
Denver	1728 Welton St.	H. E. Lotz
Detroit	63 E. Elizabeth St.	James O. Kent
Kansas City	920 Main St.	A. H. McLaughlin
Los Angeles	736 S. Olive St.	B. E. Loper
Minneapolis	16 N. 4th St.	H. A. Rathner
New Orleans	718 Poydras St.	H. G. Till
New York	729 Seventh Ave.	Henry Siegel
Omaha	1512 Howard St.	C. W. Taylor
Philadelphia	1308 Vine St.	M. Milder
Pittsburgh	1201 Liberty Ave.	Leo F. Levison
San Francisco	985 Market St.	H. L. Knappen
Seattle	308 Virginia St.	Albert W. Eden
St. Louis	3313 Olive St.	J. C. Ragland
Washington	525 13th St., N.W.	V. P. Whitaker

Besides the record-breaking campaign for

OLIVE THOMAS

productions announced recently, these pictures will have all the boosting that goes with distribution through SELECT PICTURES CORPORATION EXCHANGES.

Get in touch with your nearest exchange.

First release

'UPSTAIRS & DOWN'

Ready Now.

SELZNICK PICTURES CORPORATION
501 Fifth Avenue · New York

SELZNICK PICTURES

EUGENE O'BRIEN

The screen's most distinguished actor———

In a series of eight magnificent productions yearly———

Selznick standards in quality and exploitation———

To be distributed through Select Pictures Corporation Exchanges

SELZNICK PICTURES
CORPORATION
501 Fifth Avenue :: New York

SELZNICK PICTURES

EUGENE

O'BRIEN

A star by public demand——

In productions based upon the greatest stage and magazine successes——

Backed by Selznick publicity that means profits——

Eight pictures yearly, distributed through Select Pictures Corporation Exchanges——

SELZNICK PICTURES
CORPORATION
501 Fifth Avenue :: New York

The New Gaumont Release

Pictorial Life

NEW
BRIGHT
CLEVER

Picturing
LIFE
in every phase

ONE REEL EVERY WEEK

Book Through Gaumont
INDEPENDENT
DISTRIBUTORS

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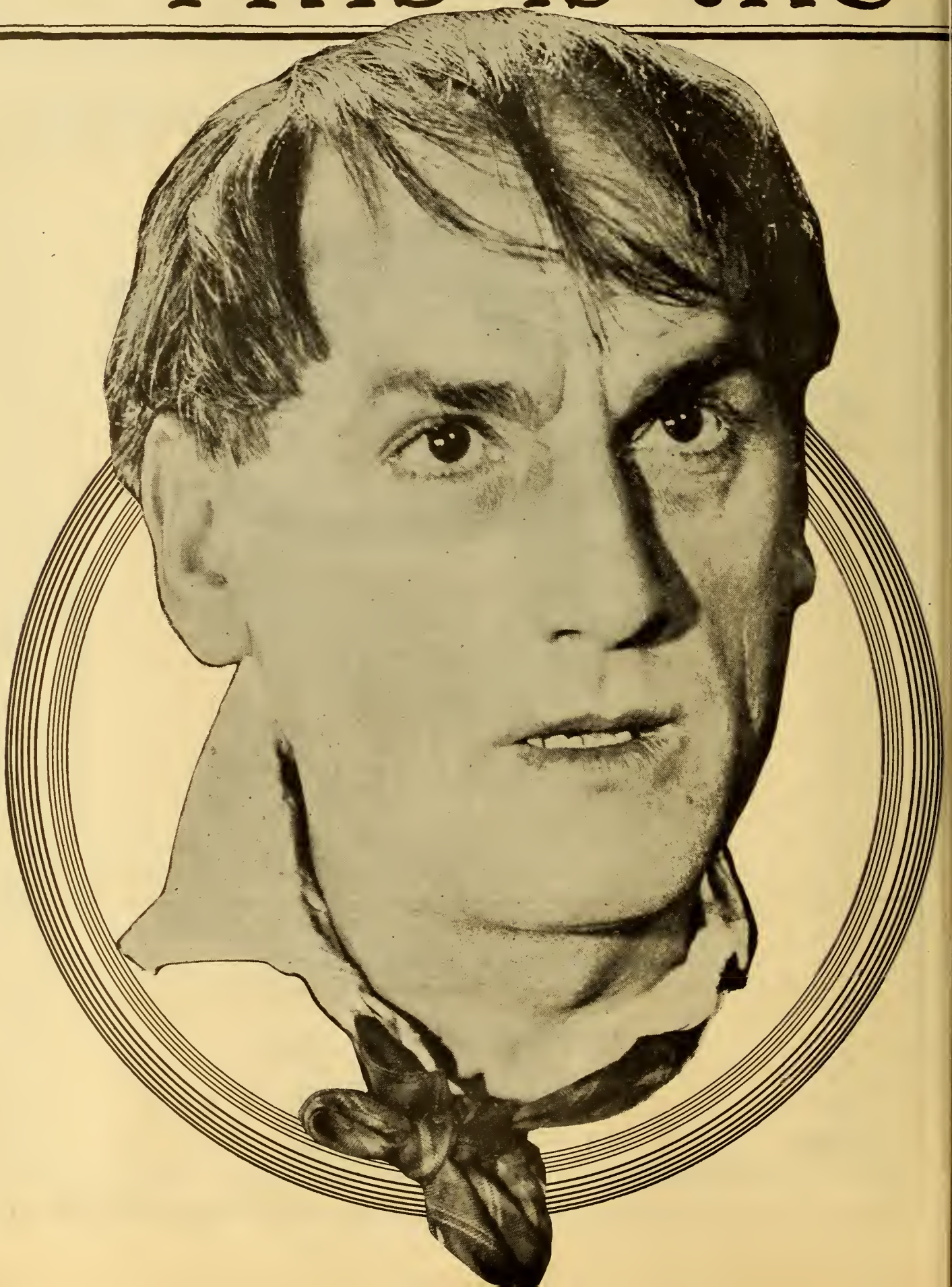

Wonderful Face of

GEORGE BEBAN

When it laughs, the world laughs, and when it weeps, the world weeps. It is the most marvelous face in the world today, for without the aid of words it can tell you old stories, new stories, stories that make your sides ache or your throat choke. It can carry you, breathless, through all the feelings of mankind. It is the face that will haunt you for months when you have seen it in that new photo-classic,

"HEARTS OF MEN"

Mirth and pathos in this powerful picture crowd each other so closely that you never can tell whether the tears in your eyes are from laughter or weeping.

As Niccolo, the Italian immigrant, thrown by a strange fate into a gunman town of Arizona, Mr. Beban surpasses even his world-famous creation in "The Sign of the Rose." You roar at his fights, his strange marriage to the beautiful Tina, the "she-snake," and his convulsive clowning, but between times you sob at Fate's tricks on him and the mystery of his lost child, "the little Cayuse." Hate burns in your veins, with his, when he discovers his adored Tina in the arms of another man.

EVERY EMOTION THAT HE FEELS YOU FEEL. SUCH IS THE MAGIC OF HIS TALENT

ON THE STATE RIGHTS PLAN

Address Communications to

HIRAM ABRAMS

Longacre Building

Broadway and 42nd St., New York City

A few of the many strikingly effective scenes from
George Beban's latest photo-classic
"Hearts of Men"

The following enterprising and successful state-right organizations have purchased the rights to

GEORGE BEBAN

IN

his latest and greatest photo-play,

"HEARTS OF MEN"

for the territories listed below:

CALIFORNIA ARIZONA NEVADA	All Star Features Distributors, Inc. SOL LESSER, Mgr.
ILLINOIS	Greater Stars Productions, Inc. F. M. BROCKELL, Mgr.
INDIANA	Greater Stars Productions, Inc. CLYDE ELLIOTT, Mgr.
OHIO KENTUCKY	FRANK BEVERSTOCK
WISCONSIN	Mid-West Distributing Co. RALPH WETTSTEIN, Mgr.
NEW JERSEY	Metro-Rolfe Film Corp. H. F. JANS, Mgr.
NEW YORK	Pioneer Film Corporation M. H. HOFFMAN, Mgr.
MAINE NEW HAMPSHIRE VERMONT RHODE ISLAND MASSACHUSETTS CONNECTICUT	Boston Photoplay Co. FRED MURPHY, Mgr.
COLORADO WYOMING UTAH NEW MEXICO	Merit Film Co. MAX M. KRAVITZ, Mgr.

This is good company for you to be in! If you have not yet inquired regarding your territory, you are advised to do so before it is sold to someone else.

By the way, have you seen the reviews of this notable production in last week's trade papers? Rarely has a photoplay received such unanimous and enthusiastic endorsement.

By Order of the Board of Directors

Positively No Bookings

of

MARY PICKFORD'S

Forthcoming "First National" Release

"DADDY LONG LEGS"

will be accepted by this Company's Exchanges

Until Further Notice

The First National Exhibitors Circuit, Inc.

6 and 8 West 48th St., New York City

It's the Women in that $10 PER SEAT Picture.

Say! Look out for it!

The Title is a hummer and the production is— great!

FIRST NATIONAL EXHIBITORS CIRCUIT

A FIRST NATIONAL MONEY-MAKER

A Special Feature – On Merit

Dolores Cassinelli

and **E. K. Lincoln**

in the six part beauty production

The Unknown Love

Written and directed by Leonce Perret

Produced by Perret Productions Inc.

A picture with a mighty appeal to every woman – one that speaks to every heart

PATHÉ
DISTRIBUTORS

"Walking the plank"

The exhibitor who considers comedies as "fillers" only, is making his business walk the plank.
Comedies should be considered on merit not price.

Harold Lloyd Comedies

are the best one reel comedies made. Book them on merits!

Produced by Rolin — One a Week

PATHÉ
DISTRIBUTORS

Bunk!

Exhibitors in various sections of the country are being told by the salesmen of a competing organization that Pearl White is now appearing in her last Pathe serial, and that she will star in a serial to be released by their organization this coming Fall.

THIS IS A LIE

as Miss White is now working on her next Pathe serial, "In Secret," by Robert W. Chambers, which will be released some time during 1919.

Pathe Exchange, Inc.
25 W. 45th Street
New York

WORLD-PICTURES

The Burning Question of the

PEACE CONFERENCE

Is Still Unsolved

What shall we do with him is the biggest unanswered question before the world today.

"Cash in" on it. Hold a voting contest in your theatre.

The world must answer this question now! Build on that fact!

Get your ballots from your nearest World branch. Grasp your opportunity. Play this picture with your 100% showmanship ability.

CHAPLIN REVIVALS

PLUS WORLD SERVICE

"A NIGHT AT THE SHOW" "POLICE"
"SHANGHAIED" "THE BANK"

These are the pictures that made Chaplin the world's greatest comedian. Write or wire your nearest World branch NOW

THE FASTEST GROWING MOVING PICTURE COMPANY IN THE WORLD

WORLD-PICTURES

"Express quick 1,000 one sheets two styles, 650 three sheets two styles—20,000 Heralds, 400 twenty-four sheets—Better 'Ole Picture going great."

This telegram to the home office from the San Francisco Branch tells the story

It's the same story in every branch and that's final proof of the merits of—

"The Better 'Ole"

THE FASTEST GROWING MOTION PICTURE COMPANY IN THE WORLD

GUARANTEED *two a month* of these remarkable two reel comedies produced under the personal supervision of William Steiner.

Screenings will be arranged in any *unsold territory* upon request.

TERRITORIAL SALES CORPORATION
1600 Broadway, New York City

"KHAVAH"

Is One Dramatic Triumph After Another

This is the opinion of one of the Country's Biggest Exhibitors

You will voice the same opinion when you see

ALICE HASTINGS

in the first

SHOLOM ALEICHEM

story

"KHAVAH"

with GIACOMO MASUROFF and ALEX TENENHOLTZ

Direction of CHARLES DAVENPORT

The story will hold you; it will grip you for it is written by a genius, and yet, tempered with the tense, dramatic moments, there is the subtle humor that has likened Sholom Aleichem to our Mark Twain.

The Picture You Will Be Proud To Book

STATE RIGHT BUYERS ATTENTION

Write, Wire or Phone

ZION FILMS, INC.

1400 BROADWAY NEW YORK

Phone Greeley 3922

A
CYCLONE IS
COMING!

THE WHIRLWIND OF THE SCREEN
IN A TORNADO OF THRILLS

GEORGE WALSH

AS THE PEPPERY, DARE-DEVIL LOVER
IN THE COMEDY DRAMA

HELP! HELP! POLICE!

DIRECTED BY EDWARD DILLON

MANAGEMENT OF WILLIAM FOX

BOOK VICTORY PICTURES

FOX
FILM CORPORATION

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MOVING PICTURE WORLD
Founded by J.P.Chalmers in 1907

SCREENERS TAKE REINS FOR "V" DRIVE

"Bring the Boys Home" Slogan for Victory Bonds—Airplanes and "Prop." Transport to Help Stars

THE members of the Los Angeles film players' colony, theatres and exchanges will play the same big part in the coming Victory Loan drive as they did in previous campaigns.

D. W. Griffith will be chairman of the studios committee; Harry Leonhardt, of the California Theatre, chairman of the theatres committee; and A. P. Michael Narlin, chairman of the Los Angeles film board of trade, will be in charge of the exchanges.

Miniature Transport in Park.

Pershing Park, situated in the heart of the business district, will, as usual, be headquarters for the film people's activities. Each studio will be assigned an evening at the park, at which time a program of entertainment will be given to assist in the sale of bonds.

A miniature transport has been erected in the center of the park and the stars taking part in the drive will make their appeals to the public from the deck of this vessel.

The campaign will be taken to the outlying parts of the city by four tanks. These tanks will cover the entire city through a series of precinct meetings. All of the towns of Southern California will be visited by a flock of airplanes which will transport stars from the studios to the bondselling meetings held in each town.

The slogan of the campaign will be "bring the boys home," and there is no doubt but that the film people of Los Angeles will carry the drive forward in the same intensive manner that characterized their efforts in former campaigns.

The drive lasts three weeks.

Minneapolis and St. Paul To Have $1,000,000 Theatres

PLANS for the construction of a twenty-story building in Minneapolis which will house the largest and most elaborate motion picture theatre between New York and the Pacific Coast have been announced by the Hamm, Finklestein and Ruben interests.

Simultaneously announcement was made by the same group of men that they had acquired the uncompleted Mannheimer Building in St. Paul and would build there a theatre similar to the one in Minneapolis. It is reported that the Minneapolis structure will cost upwards of $1,000,000.

"While the St. Paul structure will cost at least $600,000," said I. Ruben, "the present Lyric Theatre building will be razed to make room for the Minneapolis building, which will have a frontage of 128 feet on Hennepin avenue and a maximum depth of 208 feet.

The completion of these new houses will give the Hamm, Finkelstein and Ruben group, operating under the name Twin City Amusement Trust Estate, a total of eighteen theatres in the cities of St. Paul and Minneapolis—eleven in Minneapolis and seven in St. Paul.

MULLIGAN.

To Hold I. A. T. S. E. Meet in Horticultural Hall, Ottawa

THE City Council of Ottawa, Ontario, has granted the use of the Horticultural Hall, Lansdowne Park, Ottawa, for the convention of the International Alliance of Theatrical Stage Employes and the Moving Picture Operators to be held in the Canadian capital in May. The city has also voted $500 as a grant toward the entertainment fund of the delegates who are expected from all parts of the continent. One of the features of the convention, which opens on May 26, will be a street parade from the Chateau Laurier, the hotel headquarters of the convention, to Horticultural Hall.

Six different committees have been appointed by the Ottawa locals to take care of the out-of-town guests. These are the Reception, Accommodation, Entertainment, Parade, Hall and Central Executive Committees. The convenors of these committees include E. Gorman, Steve Wagoner, F. Gooden, G. Graham, J. Curzon and W. Lans.

The Ottawa operators held a general meeting on Sunday, April 13, to arrange for the convention.

Carl Laemmle Returns East After Two Months at U City

CARL LAEMMLE, president of the Universal Film Co., returned to New York Tuesday, April 15, following an extended stay at Universal City, where he supervised the production of a number of new Universal pictures. On his return trip, Mr. Laemmle spent a day at Salt Lake City, another at Omaha and three days at Chicago, where he conferred with Manager I. L. Lesserman and District Manager Sidney Goldman.

Mr. Laemmle spent eight weeks at the Pacific Coast studios, during which time he supervised the production of several forthcoming Universal features.

According to Mr. Laemmle, the erection of new laboratories, several new studio buildings, the return of many technical helpers from the war and generally improved conditions at Universal City will make it possible for Universal to make up a loss of eight weeks in its producing schedule before the first of June.

John D. Tippett, Universal's European representative, accompanied Mr. Laemmle as far as Chicago, where he will remain for several days before coming to New York to prepare for his return to London. Mr. Laemmle's two children, Rosabelle and Julius, returned to New York with the executive.

Big Theatre Interests in Cleveland Form Combine

ONE big combine of Cleveland picture theatre interests and another in the making was the record of activities in that city for the week ending April 12.

Announcement was made that the Mall and Alhambra theatres, owned by Strong, Desberg, Laronge and Greenbaum, had combined with Loew's Stillman, and shortly would go under the operating control of Marcus Loew. It also was stated that the new Euclid Theatre, a downtown house seating 2,000 which opens Easter Sunday, would become a Loew theatre in the fall and by that time, Strong, Desberg, Laronge and Greenbaum, who built the Euclid, would have another big house finished or well under way in the Euclid-East 105th street district.

The other combine, which is reported to be well along, is between Paul Gusdanovic and Joseph Grossman. The former owns two downtown houses, the Strand and Orpheum, and three neighborhood theatres, the Homestead, Eclair and Norwood. Grossman owns the Standard, a downtown house, and is promoting a big new theatre in the Euclid-East 105th street district.

Hal Roach in New York.

Hal Roach, proprietor and director general of the Rolin Film Company, which produces the Harold Lloyd comedies released by Pathe, spent a few days in New York last week in conference with Paul Brunet, vice-president and general manager of Pathe Exchange, Inc. The great success the Lloyd comedies have attained and future plans of the Rolin company were the principal topics under dicussion.

Fauley Make "Art and Spaghetti."

Wilbur F. Fauley, of the New York Times staff, has contributed a group of pictures, entitled "Art and Spaghetti," portraying Bohemian life in Greenwich Village, to the Universal Screen Magazine, April 25 release. Mr. Fauley took up motion picture photography last summer, preparatory to entering the film division of the Army.

BATTLEFIELDS SETTINGS FOR FOX FILMS

Verdun, the Marne, Chateau Thierry, Belleau Wood To Be Used for Locations—Going After More Stars

THE Fox Film Corporation is planning large productions for the coming year. A letter to all Fox managers giving the first information of the big plans which are now under way was sent out from the New York office this week.

This letter discloses the fact that William Fox is negotiating with stars of worldwide fame and with some of the foremost writers of the day.

He has spent days upon the battlefields and in other points of interest, picking locations and arranging to use these historic spots, so fresh in the memory of the nation, as the background and setting for powerful, modern, after-the-war dramas and stories of today. Verdun, the Marne, Chateau-Thierry, Belleau Wood—names and places forever fresh in the hearts of Americans—will be seen on the screen as the settings for forceful Fox dramas.

Not to Be War Pictures.

It is announced that these new productions will in no sense be war pictures. They will be tremendous dramas and spectacular productions played by American companies.

The letter which makes this announcement to Fox managers follows in part:

"I have just received a series of cables from Mr. Fox and Mr. Sheehan which indicate that next fall the Fox Film Corporation will be in the market with a series of the most spectacular productions which the film industry has ever seen.

"This judgment of Mr. Fox and his mission was written upon his arrival in London. Since then both he and Mr. Sheehan have been extremely active."

Again, to quote from the letter signed by Jack G. Leo, vice-president of the Fox corporation:

"Among the things which we may anticipate as the result of the negotiations now being carried on by Mr. Fox and Mr. Sheehan on the other side are:

"Stories by the most celebrated authors of today—men and women of world renown, these stories to be filmed in the old world spots which are today the points of keenest interest to the entire American population."

Automatic Orchestra Pit for Cleveland's Euclid

CLEVELAND'S largest picture theatre, the Euclid, at East Ninth street and Euclid avenue, will be opened Easter Sunday. It will contain an automatic orchestra pit.

This house, in the course of construction for six months or more, will have 2,000 seats, a grand concert orchestra of twenty-five pieces, a large organ, and will present high class programs of pictures and music.

It was built by Strong, Desberg and Laronge, owners of the Mall and Alhambra theatres, which have just gone into a combine with the Marcus Loew interests.

The Euclid's seats are laid out in fan fashion, with the screen in a corner of the building. There is no stage. The decorations are in the Adam period, with a light blue predominating. Everything of latest equipment has been installed.

There are several rest rooms, parcel room, a fountain in the foyer and a mezzanine promenade.

The orchestra is under the direction of Max Faetkenheuer, well-known composer and stage director. But the big surprise of the entire theatre is the automatic elevated orchestra pit, which is operated by a hydraulic arrangement.

By this the orchestra may be playing deep down in the pit out of sight or up in full view, as desired, the pit moving up and down like an elevator.

Saenger Company to Open Its Forty-sixth Theatre

J H. SAENGER, president of the Saenger Amusement Company, Shreveport, La., who operates forty-five theatres in five states, announces that the forty-sixth playhouse will be opened in Alexandria soon. Mr. Saenger, accompanied by E. M. Clark, special representative of the company, recently visited Alexandria for the purpose of closing the deal recently made with the Rapides Opera House Company. The property known as the Rapides Theatre, Third and Washington streets, was purchased for $25,000.

Mr. Saenger states that the legitimate attractions and high class moving pictures will be shown exclusively. The Saenger company is at present operating one motion picture house at Alexandria, the Saenger, and the new house will in no way interfere with the policy of the old one.

Hodkinson Manager Marries.

Carlos E. Moore, manager of the Pittsburgh branch of the W. W. Hodkinson Corporation, was married in New York City on April 10, to Miss Sade Bain, of New York. Miss Bain has been associated with Siegmund Lubin, of Philadelphia, and with Edgar Lewis in his production of Rex Beech's novel, "The Barrier." She has recently been with the Famous Players and Fox companies, and played with Leah Baird in Harry Raver's Four Star production of Augustus Thomas' stage success, "As a Man Thinks." She has now left the screen permanently. Mr. and Mrs. Moore will live in Pittsburgh.

Salt Lake Showmen Still Worried Over Tax Payment

SALT LAKE CITY theatre managers are having more trouble with reference to the payment of the war tax. It has arrived at a point where they do not know what to do, and the only remedy which suggests itself is the removal of the office of the collector of internal revenue back to Salt Lake.

Under the law the managers are required to remit an estimated one-fourth of the taxes collected during a specified period and within the following thirty days to remit the balance, accompanied by the receipt for the remittance of the first quarter.

The managers have complied with the requirement to remit a quarter of the tax for the last period in question, but no receipts have been received. It is now within a day or two of time given to remit the remainder, but since no receipts have been received they can not comply with the provisions requiring that the receipt accompany the last payment. Accordingly they are corresponding with W. C. Whaley, internal revenue collector at Helena, Mont., to ascertain what is to be done.

It has been reported to theatre men here that the Helena office is thirteen months behind in its work and that this condition is responsible for the trouble with reference to the war tax payments.

Carry Buys Washington Theatre.

One of the most important capital city theatre deals of recent months has just been consummated, whereby the Empire Theatre, at Washington, on H street, between Ninth and Tenth streets, northeast, has been purchased by Albert Carry for about $100,000.

The theatre is under lease to George W. Linkins, a prominent real estate dealer, who has been operating it for several years. The new owner will hold the property as an investment, Mr. Linkins continuing to occupy it under his lease.

The house is one of several on H street, northeast, all of which do capacity business continuously, that being the center of one of the city's most intensively populated sections.

Toronto Police Confiscate Johnson-Willard Fight Film

A RAID by the police on the Peter Pan Theatre, Queen street east and Waverly road, Toronto, during the presentation of the Johnson-Willard fight pictures has the whole city talking. The local authorities got wind of the fact that the Havana bout views would be screened at the Peter Pan Theatre at a private show and they waited until the crowd had seen about half of the feature before they made a descent upon the premises.

A representative of the Ontario Government accompanied the Toronto police officials in order to secure evidence and the police were ordered to confiscate the film. The picture had been banned by the Canadian authorities although it had been presented many times in military cantonments under the direction of Captain T. C. Flanagan, who is now an officer of the Canadian secret service.

Tickets for the special show at the Peter Pan were sold at 50 cents each and the exhibition was started after the regular performance.

Fails to Create Missouri Censor Board.

The attempt to provide a state censorship board for picture theatres in Missouri has failed, despite appeals of churches and reform organizations.

The original bill before the State Legislature is missing and a parliamentary rule prevents consideration of the substitute unless the original bill is returned with it.

The substitute was prepared by Representatives Eigel, of St. Louis, and Taylor, of Kansas City.

SUNDAY PROS AND CONS PLEAD

Governor Smith, at Albany, Hears Both Sides of Sunday Bill—Next Few Days Will Decide Fate—Hearing Attracts Greatest Interest This Year

Albany, April 16.

ADVOCATES of the Sunday motion picture bill, as well as those who opposed the measure, had their innings for two full hours or more before Governor Alfred E. Smith this afternoon, while a throng that not only packed the Executive Chamber, but extended into the lobby as well listened and aplauded the speakers. A stroke of the pen in the hands of Governor Smith during the next few days will decide the fate of the bill over which there has been so much struggle and contention during the last two or three months. In numbers, men and women were about equal at this afternoon's session. Each side was given an hour during which to make its arguments. In connection with the Sunday motion picture bill, the pros and cons for Sunday baseball were also given an airing.

No hearing thus far this year attracted greater interest than the one of today. Governor Smith appeared at 3 o'clock and announced that the opposition would be given the first hour. The Rev. H. L. Bowlby, of New York, general secretary of the Lord's Day Alliance of the United States, handled the program for the opposition, while Senator James A. Walker appeared and stated he would handle the program of those in favor of the measure.

Speakers for Opposition Are First.

The first speaker for the opposition was the Rev. Joseph A. Dunney, of this city, a well-known Catholic priest, who is in charge of the parochial schools of the Albany diocese. Mr. Dunney said he would take up the arguments in favor of the bill one by one and that he would outline the fallacy of these arguments, first calling attention to the fact that one cannot make a referendum of the moral law.

The speaker said that to his way of thinking Sunday movies themselves tended to Bolshevism, first, because they were irreligious; second, because many of the pictures were salacious and sensual, and third, because they created disorder, for the commercialism of Sunday never made for order. He said he could summon a labor vote against Sunday movies fully as large as any labor advocate of the movies. Furthermore, said the speaker, the labor vote of this State is not in favor of the Sunday motion picture bill. The speaker closed by saying his arguments were based on religion, morality and public decency.

Speaks Direct to Governor.

The Rev. Dr. David James Burrell, pastor of the Marble Collegiate Church, of New York, and president of the New York State Sabbath Day Alliance, speaking against the bill, said he was not going to address a single person in the audience, but that he would speak directly to Governor Smith in view of the fact that the outcome of the bill was today solely up to the State's chief executive. The speaker said he believed the Governor was open to conviction and he was sure that as a man with a family he did not wish to commercialize the great American rest day.

"It is said the working class wants Sunday movies," said Dr. Burrell. "It is not so. It may be so with some, but not in the great body of our laboring men. Our workingman wants to be in his home on a Sunday. You don't want Sunday shows. You are not clamoring for it. The man who takes in the money and the ushers do not want Sunday motion picture shows. The men who are making money out of it, plus the newspapers, for obvious reasons, are the ones who are behind this bill. The commercial factor is the real center. I enjoy the movies and I pick my films, but six days in the week are enough and I strenuously oppose any effort to break down the Sabbath Day."

Methodist Preachers Say "Commercialism."

The Rev. O. F. Bartholomew, of Mount Vernon, stated that he wished to be recorded in opposition to the bill, and that as such he expressed the wishes of over 400,000 people associated with the Methodist Church, according to a recent conference, where a unanimous vote was taken against both Sunday motion picture shows and Sunday baseball, because of the commercialized element. The speaker said that furthermore, as an instructor of 1,500 men, constituting the largest Bible class in the United States, of which over 800 were laboring men, he had found a strong feeling against the bills, because of the fact that as labor was fighting today for shorter hours, they could not consistently support any measure which would not only commercialize the Sabbath, but require many persons to labor long hours.

Mrs. Ella A. Boole, vice-president of the W. C. T. U., stating that she represented 47,000 organized women of this State, recorded herself against the bill, as she said, "in the interests of growing boys and girls."

Advocates of the bill were introduced by Senator James A. Walker, who first called the attention of Governor Smith to the fact that there was no better judge in all New York State of home requirements than the Governor himself and he believed that the Governor was today perfectly willing to intrust the question of Sunday movies to each municipality as represented by its board of aldermen.

Judge Collins Favors Sunday Shows.

Judge Cornelius Collins, of the Court of Special Sessions of New York City, and president of the Catholic Big Brothers of the Metropolitan diocese, commanded instant attention as he spoke not only in favor of Sunday motion picture shows, but Sunday baseball.

"We see our wealthy persons enjoying their tennis, their golf, their automobiles, but if my boy knocks a baseball in the air on a Sunday, he violates the law. These ministers here today represent but a type of their own church, and we can bring just as many ministers

This Josslyn's a Lucky Cuss. Bessie Barriscale's the Star of "Josslyn's Wife," an Exhibitors Mutual Release.

who favor baseball on Sunday afternoon and Sunday motion picture shows, because of the fact that they know the innocence of this sport and this amusement, because they know that the baseball game takes away the hoodlums from the corner on the afternoon and the Sunday motion picture show in the evening, because the latter offers an hour or two of education and a recreation and revigoration."

Mr. Jackson Discounts "Commercialism."

One of the best arguments of the hearing was made by the Rev. W. H. Jackson, well known here from frequent appearance at similar hearings. Today, he appeared, as he said, at the request of William A. Brady.

"What is this commercial talk that I hear?" said Mr. Jackson. "Is it the financial return? If so, there isn't a minister who could do without it. I work on a Sunday and I am paid for it. Let me tell you that no less a personage than Justice Cropsey, of the Supreme Court, has gone on record as saying that the Sunday motion picture shows have taken the hoodlums from the corners, where they insulted women in passing, and that in Brooklyn crime has decreased 30 per cent. because of these self-same shows. There can be no better argument."

Operators' Spokesman Scores Clergy.

James P. Holland, president of the New York State Federation of Labor, scored a hit when he stated that he was appearing today at the request of the moving picture operators, and that if the ministers wanted a job in which they had the real interest for the working people at heart, they should lose no time in getting to the third floor of the Capitol, where the health insurance bill, the minimum wage bill and the eight-hour day for women, were being held up in committee by the Speaker of the Assembly.

"I go to church on Sunday," said Mr. Holland, "but after church services I think I have a right to spend the hours as I wish, and I can ask no better for my family than to take them to the motion picture show. It is better for our young men and women to be there than to hide around the corner doing wrong. The people want this measure and they should have it."

Mayors' Secretary Gives Figures.

One of the best arguments of the afternoon was made by W. C. Capes, secretary of the State Mayors' Conference, in which he said that a careful inquiry made by his organization to the mayors showed that 23 cities in this state now have Sunday movies and in 35 cities the houses are closed, but that in 9 of the 35, according to the mayors, the houses would open if given the right to regulate the law. In the open cities, there were 6,361,661 persons, or 63 per cent. of the total population of the entire state.

The closing argument in favor of Sunday motion pictures was made by Attorney John J. McInerney, of Rochester. He was followed for a minute or so by Senator James Walker, who asked the Governor if he did not think that if Sunday movies were good for New York City, were they not good for the rest of the state, and that if Sunday baseball was good for upstate, why was it not good for New York City?

"There are some people," said Senator Walker, "who have never laughed, who never will laugh and who never want anybody else to laugh."

Among well known exhibitors present were Sydney Cohen, Charles O'Reilley, "Lou" Rogers, from New York; Gus Konigswald, H. Manus, of Brooklyn; "Lou" Bitner, of Cohoes; Charles Hayman, of Niagara Falls; Ira Mosher and Joseph Schuert, of Buffalo; W. A. Callahan and I. M. Salyerds, of Rochester, and S. I. Berman, of Brooklyn.

GRANT.

CENSORSHIP AGAIN LOOMS IN NEW YORK

Long-Dormant Slacer Bill Shows Sudden Life—Passes Assembly—Possibility of Becoming Law

SUDDEN life has been injected in the Slacer motion picture censorship bill, which up until a few days ago was considered a dead issue so far as the present session of the Legislature was concerned. Now the bill has passed the Assembly by a vote of 77 to 57, and while it is late in the session, it stands a fair chance of passage.

Assemblyman John W. Slacer, of Buffalo, introducer of the bill, speaking in its behalf before the Assembly, declared it was absolutely necessary that the state be given control of films that are being exhibited because some of them are of a character that should be prohibited from being displayed. According to Mr. Slacer the bill is in the interests of producers and exhibitors who demand clean movies, just as much as it is in the interest of the public.

Censorship Unnecessary Say Film Men.

Those who opposed the passage of the censorship bill put up the claim that the motion picture men themselves are driving out of the business those who do not show decent films, and that the creation of a board of censors in this state was entirely unnecessary and would also hamper the business.

The State Board of Regents, according to the Slacer bill, which was explained in detail in a recent issue of Moving Picture World, will have the power to name the board of censorship and this board would pass on all films which could be exhibited in this state only with their approval. The bill has now gone to third reading with reference.

Frederick H. Elliott and Arthur Friend, of New York, reached here today and said they were out to oppose the passage of the bill. Mr. Friend and Mr. Elliott conferred with Royal K. Fuller, who was recently active in creating favorable sentiment for the Sunday motion picture bill and who was recently apopinted as secretary to the Highway Commission. GRANT.

Rainbow Number of Moving Picture World May 10.

Rain, rain, and sun! a rainbow in the sky!—Tennyson.

Rainbow Number of Moving Picture World May 10.

Picture Showmen Went to the Public for Support

IN conversation with Sydney S. Cohen, president of the New York State Exhibitors League, a representative of Moving Picture World learned some of the details that led up to the successful outcome of a seven months' campaign for legalized showing of pictures on Sunday in New York State. With the bill at the moment awaiting Governor Smith's signature Mr. Cohen was loath to make extensive comment on the issue; but enough was learned to make possible the following statement of fact:

Profiting by the mistakes of other movements, both in New York and other states, Mr. Cohen and the executive committee of the State League decided upon an entirely different campaign than previously had been forwarded in the interest of "public welfare" legislation—they went direct to the public and depended upon the influence of the thousands who want pictures on Sunday to wield a beneficial effect upon representatives in the Senate and Assembly.

In promoting the successful outcome, Mr. Cohen gives unrestrained credit to his fellow-workers of the League's executive committee: Harold Franklin and Jules Mehales, Buffalo; W. A. Dillon, Ithaca; Irving Reynolds, Rochester; W. H. Linton, Utica; Sam Sheer, Long Island City; C. L. Reilly, New York; S. I. Berman, Brooklyn; Al Hamilton, Yonkers, and C. A. Hayman, Niagara Falls.

These men worked with Mr. Cohen in getting the public interested in the campaign for Sunday pictures. Different centers of population were systematically canvassed for signatures to petitions and letters to representatives. Slides on the screens were a potent factor in forwarding the action of the general public. It was from this angle—the urge of the people themselves—that the bill was passed

There was no canvass for financial aid outside of the exhibitor body itself. The manufacturers or distributors were not asked to contribute and the matter was entirely financed by the picture showmen themselves. Proceeding on the basis that it was the exhibitor's business to do all he could in his own interests, Mr. Cohen and his associates succeeded.

Jean Calhoun

A descendant of John C. Calhoun, who appears with Frank Keenan in his Pathe, "The Tide Book."

CHINA KICKS IN WITH A CHAMPION

Floods, Revolutions and Queer Traditions of the Chinese Are Breath of Life to F. M. Sanderson, Who Manages Fourteen Theatres in Oriental Republic

By William J. Reilly

ROLL back the portals of the Exhibitors' Hall of Fame. Let them open wide to admit a new member to the meeting of famous picture showmen. When it comes to the triumphal music, let that be a blare of Chinese cymbals and blocks in a nightmare concoction of Oriental jazz, else the hero will be homesick.

F. Marshall Sanderson, general manager of China Theatres, Ltd., headquarters Tientsin, China, is not only the composite Kunsky-Rothapfel-Loew of the Far East, but in the picture are features all his own. Running a chain of fourteen theatres in a great circle in North China, he has had problems enough to make Hercules and his historical Twelve Labors look like a lead pipe snap. Bullets whistle over the roofs of his houses while a revolution is in progress one week. And the following week the rattle of musketry is superseded by the roar of the waters, and his theatres are flooded. He then makes a round of inspection in a Chinese sampan.

Success in China Is Success Anywhere.

What exhibitor in this grand and glorious republic of ours has to follow his patrons down to the seashore and show them pictures there in the hot months when the torrid weather drives the people to the sea? What exhibitor here has to cater to a people who refuse to pay for a thing before they have seen it? What showman between our shores ever had his projection disturbed by towels whizzing across the light ray, making fantastic figures on the screen?

These are but minor difficulties confronting F. Marshall Sanderson. Eight years in the East have taught him how to cope with many a puzzling situation. Curious laws and customs of the Chinese, the cosmopolitan character of the legation element in the cities, the procrastinating tendencies of the Orient all presented barriers to this business-like, clear-visioned Englishman. Yet were you to see the interior of the Empire Theatre in Tientsin, one of the five in that city owned by his company, you would put on your strongest spectacles, gaze for a long interval and then ejaculate, "Can this be China!"

Not only has the Empire a handsome lobby, a beautifully decorated interior, a luxuriously appointed foyer, and a stage for traveling shows, but there is connected with the theatre a real mahogany bar where prohibition never loiters, and a cafe and cabaret with a Russian stringed orchestra of five pieces, led by an American, Harry Carey of Los Angeles.

Empire an Oasis in the Desert.

"The Empire is more than a theatre," said Mr. Sanderson. "It is a club. The people of the East have a generous living philosophy. They like to have a good time, and be happy, so we decided that we were in China for the purpose of entertaining and that is why we established the cafe and cabaret. Even the Chinese women are dancing now, a thing undreamed of five years ago."

The Empire Theatre was built two years ago by A. Bari, a British-Indian subject, a man with a powerful insight into the future of the moving picture business in the Far East. Years ago he started the Old Arcade in Tientsin as a photoplay house, and despite all odds against him succeeded. He was the most important factor in the establishment of China Theatres, Ltd., and is now a member of the board of directors which controls the company.

Believes China Is Overcharged for Films.

Mr. Sanderson left the Far East in February. He is in America for a few months, seeking to link the motion picture business of China closer to that of

F. Marshall Sanderson.
General Manager of China Theatres, Ltd., and the Orient's prize exhibitor.

America, studying America's latest houses, and trying to interest American producers in the just claims of the picture showmen of the Orient. He came to New York last week after a month on the Coast.

"American producers have the idea that the whole of China is nothing but a mint turning out money for the moving picture men. China's four hundred millions loom up larger in their minds than they actually are. They say, 'With four hundred millions of people out there, they must be harvesting money.' So the prices for their films are almost unbelievable.

"If I could interest the producers in a percentage basis for the exploiting of pictures, not only in China, but in the whole Orient, I could do big things for both the producers and myself."

Sanderson's "Revue" Unparalleled.

The work of managing the fourteen theatres controlled by China Theatres, Ltd., often sees Mr. Sanderson around the clock without a moment's rest. Coming of a newspaper family and being himself an old newspaper man, having written for the Sydney (Australia) Morning Herald, he believes in the efficacy of printer's ink in advertising. One of his many scheduled works is directing the publicity for the entire chain of houses.

The weekly "Revue," published by Mr. Sanderson himself, is a house organ, which it is safe to say has no parallel in America or elsewhere. It is a twenty-page booklet supported by advertising, containing announcements and reviews by the editor of the coming week's features, with editorial comment and a column of witty paragraphs by an American. A localized edition is printed in each city. Letters from patrons concerning various pictures and general discussions by them on the photoplay are printed, linking the public to the theatres in a way no system of American houses has succeeded in doing.

The press of the entire Orient knows of Mr. Sanderson's "Revue," and has often devoted space to favorable comment on the fact that China has in this little paper something which no sophisticated Western country has even attempted.

Tong Keeps Billboards Clean.

Besides the publicity carried in his house organ Mr. Sanderson gives his varied public abundant notice of his features through newspapers and billboards. Italian, French, and English newspapers carry his big displays, translated to the proper language, while a staff of Chinese publicity experts, after getting an idea of the picture from Mr. Sanderson, hand out the real thing to the Chinese in their native newspapers.

All the billboard posters are done by hand. Mr. Sanderson has one native who is particularly adept with brush and ideas and who does all his work on brilliant red poster sheets, which is the usual background used by the advertising artists. A scene from a photoplay tells a Chinaman more than several thousand words. He eats stills alive.

The theatres never are obliged to worry over keeping their billboards clean. A certain tong makes a living by watching the boards religiously, tearing off the posters the morning after the show, and selling them for waste paper. Each Chinaman has a certain sector of the city and no other member of the tong encroaches on his territory.

Ten of the fourteen houses operated by China Theatres are Chinese houses exclusively. The other four cater to the cosmopolitan element consisting mainly of foreign business men and the staffs attached to the various legations. Each particular nationality, of course, is strong for its own pictures, and Mr.

Sanderson finds his patrons a critical lot.

Theatre Seats Are Family Pews.

The Pekin Pavillion, one of the China Theatres' chain, finds so consistent a patronage in the legation attaches and their families that certain rows of seats in the house amount to another set of family pews. After dinner in the evening, they come around to see the one show starting at 9 p. m., and occupy the same seats night after night. The president of China is a frequent viewer of the Pavillion's pictures. The patrons pay their four dollars "Mex" or two dollars American money for the big feature pictures and after the show come around and thank Mr. Sanderson for bringing such a photoplay to them.

When asked if he used Chinese music in his theatres, Mr. Sanderson smiled. "Chinese music isn't music," he said. "It's a nightmare of noise made by the clashing of cymbals and the banging of blocks. We use pianos and orchestras in the bigger houses and pianolas in the purely Chinese theatres."

Chinaman Doesn't Pay as He Enters.

Mr. Chinaman has queer ideas on the pay-as-you-enter proposition. You don't catch him paying for anything he can't see. Accordingly such a thing as selling him a ticket for a movie show is out of the question. You must open your doors to the crowd, let it surge in, and then start your show.

"After the picture has run for a few hundred feet and we have their interest, we stop the projection, put up the lights, and take up the money in big baskets," said Mr. Sanderson. "The Chinaman puts in his coppers, 3, 10, or 20, according to the price on the seat he is occupying. Then the lights go out and the picture goes on." Two of the five theatres in Tientsin are called King Wee and Quong Ming, whose names signify Joy, Happiness or Brilliant Pictures.

In regard to the titles and continuity in the films, Mr. Sanderson said they were often entirely omitted. Before going to the theatre, the Chinaman will send his boy out and get a program of the show which contains a synopsis of the story. After getting the idea of the play firmly in his mind, he will go to the theatre and see the picture.

Fat Man Symbolizes Happiness.

"They like comedy and drama with action," Mr. Sanderson went on. Fatty Arbuckle and Charlie Chaplin are their favorites. They go frantic when they see something they really like. You never heard such a howling bedlam or saw such a whizzing of towels.

"The comedy of the fat man they like best of all. To them a fat man represents a happy man; and happiness is the great thing for which the Oriental seeks. Society drama, with intricate, involved relations between men and women, they do not understand. Cartoons they enjoy immensely, particularly those of Bobby Bumps and his dog. We are planning to make our own topical events, to be shipped also to this country."

Mr. Sanderson personally views every picture shown in his theatres and constitutes a self-appointed board of censors. Anything tending to give the Chinaman a wrong impression of the manners or life of English speaking people, he eliminates. He related the following tale of 101 per cent. showmanship:

Hanging Something to "Hell's Hinges."

"Two days before 'Hell's Hinges' was to be shown in Tientsin, I announced that the picture could not be shown as it would give offense to the missionary element. I did this after one of the biggest advertising campaigns I ever put out, and after I had the people interested to the boiling point in the Bill Hart picture and eager to see it. Simultaneously with the announcement that I could not show the picture, I asked if my patrons would not appoint a censorship committee of their own to see if there was a possible chance for the exhibition of the photoplay. Sure enough, they appointed two missionaries, a doctor and an attorney, who unanimously approved. Consequently, the clean-up was huge."

Mr. Sanderson relies on the Moving Picture World when he buys his pictures. As an instance, he cabled $4,000 to a New York bank and bought a big war film on the strength of the World's recommendation. He clips Epes Sargent's Advertising Aids for Exhibitors and often devotes an hour or two to perusing them in his scrap book and getting a fresh stock of ideas on exploitation.

Chinaman Must Have Tea and Towels.

The Chinese New Year, which comes with the first new moon of the year and lasts two weeks, is a busy time for the China Theatres. During the two weeks the Chinese give themselves up to amusement, and the houses are packed to suffocation for twenty-four hours around. The people crowd the theatres, sip tea, which they buy from the attendants in the theatres, and mop their sweating faces with cold towels likewise provided by the ushers.

The Chinaman, Mr. Sanderson finds, cannot sit through a picture show for an hour and a half without frequent cups of tea and cold towels. Accordingly, the picture is stopped about every reel for an interval to permit him to imbibe and to whizz his towel across to an attendant in the aisle, who immediately wets it in icy water and whizzes it back.

The projectionists in all the China theatres are Chinese, and Mr. Sanderson vouchsafes the statement that he has not seen projection in America to compare with that turned out by his native boys in China. The boys are first trained in the repair of damaged film and gradually work into the art of projecting pictures. They sleep in quarters provided by the theatre and are happy on a salary of five dollars "Mex" per month. The attendants are likewise natives, and save for one or two of the larger houses, the managers are also Chinese.

Continuity in English and Chinese.

While in San Francisco, Mr. Sanderson made arrangements to have titles and continuity inserted in Chinese in the films bought for his company. The Chinese will be put in a column parallel to the English and duplication will thus be avoided.

Commenting on this, his first visit to the States, Mr. Sanderson said, "I really am overjoyed with the heartiness and kindness with which I have been received. People have given me their time to show me all over their theatres and their studios. Wherever I go they cannot do too much for me. I shall carry back to China the memories of a wonderful reception."

After a week in Chicago, Mr. Sanderson will go to Seattle and sail from there early in May.

One Reason Why Firemen Demand High Salaries.

What fireman dotes on the idea of meeting that right of Herbert Rawlinton's as a regular thing? The athletic star of Oliver's serial, "The Carter Case," is shown here rescuing Margaret Marsh and William Pike.

Marguerite Clark Leaves for the Coast.

Marguerite Clark, who has just finished the final scenes of her new Paramount picture, "Come Out of the Kitchen," adapted from Alice Duer Miller's story and A. E. Thomas' dramatization of the book, has left New York for California, where she will take up her activities at the Morosco studio at Hollywood. There, under the direction of Walter Edwards, Miss Clark will start work in the Paramount version of Clyde Fitch's comedy, "Girls."

It is several years since Miss Clark has been in California, her recent work having been confined to the Eastern studios of the Famous Players-Lasky Corporation.

ADVERTISING FORUM FINISHES OFF

Final Instalment of Letters from Picture Showmen Who Voice Their Opinion of Distributor Announcements in Other Than Moving Picture Trade Papers—Forty-six Exhibitors Have Submitted Views on Important Topic

WE present this week the sixth and final instalment of letters from picture showmen who have contributed their opinions on the subject of advertising in other than strictly moving picture trade papers. Including the communications in this issue, forty-six picture showmen have expressed their views.

The discussion started in our issue of March 22, when William Sievers, holder of the First National Exhibitors' Circuit franchise in St. Louis, expressed as his belief the thought that money was practically wasted by moving picture distributors who advertised in theatrical papers other than the strictly moving picture class.

Out of this initiation have come the opinions of these other showmen who have generally agreed with Mr. Sievers in principle while broadening the scope of their expressions to include other topics of mutual interest to both the showman-exhibitor and distributor.

The discussion has resulted in giving publicity to many complaints that the theatre managers have to make in regard to their position as retailers of films. There has been much printed during the series of benefit to the industry; of direct benefit to the distributor who has read the series carefully and has given heed to the arguments and statements of conditions as outlined by the men who make or break the picture business.

Contributions have come from towns large and small; from the biggest of circuit managers and large city exhibitors to the "little fellow" who plays pictures only three times a week, because his town cannot support full-week presentations. All section of the country have been represented; and every one of the letters have been of value in giving the distributor a line on conditions in the retail branch of the industry.

By W. T. (Bill) Yoder

Manager Pathe Exchange, Dallas, Tex.

KNOWN throughout Texas and Arkansas as one of the most progressive exchange managers in the Southwest. Mr. Yoder is admired by hundreds of exhibitors as a man who is striving for the betterment of the motion picture industry, and his statement favoring the restriction of trade journal advertising to the five publications that are devoted solely to the interests of the industry is made as a plea for an upward step along sensible lines.

IT is my personal opinion that if all companies would confine their ads to the reliable publications a great load would be lifted from the shoulders of an already overburdened set of exhibitors and exchange managers. The men who are trying to present to the theatre goers and admirers of picture shows the finest in the movie game today already have more to attend to than perhaps any other class of business men in any other line of business in the world.

I would welcome an act by the heads of all producing and distributing companies that would result in remedying this extravagance and wasteful advertising. I don't want anyone to think that I am opposed to advertising. Any theatre manager, whether he is trying to put across a girl show, a drama, a stock company or a motion picture would be a candidate for a home for the silly, were he for one moment to believe that advertising is without merit. But I do believe that the motion picture interests of America are doing a great injustice to themselves and the people who pay to see picture shows, when they heedlessly appropriate money for advertising in every publication with space enough to print their ads.

Practical Experience Dictates.

I do not make this statement from the standpoint of a man whose knowledge of the picture business is gained by sitting at a desk, in a carpeted and beveled glass office far from where the admission price is placed in the ticket window. I make my assertion from knowledge gained while I have been with picture theatres and have managed them.

I know the mental strain and nervousness which is the experience of every exhibitor, when he is trying to book pictures that will please his patrons. I know just what it is to pore through reams of pages of motion picture publications in search of a feature that will tickle the register in the box office. I know just what it means to see a competitor playing full houses, while I wondered just what I could buy to rival or go them one better.

I am well aware that the chief trouble arising when booking a picture is the worry caused a manager who ponders over the question of "Can I believe what the ——— book say about this picture? Can I believe that the picture is as good as they say it is? Can I trust that their opinion is candid and frank and based upon the merits of the picture and not upon the number of inches of advertising carried in the same issue of that publication concerning that feature?" These are the questions that boldly form themselves in the mind of every thinking exhibitor and they are the questions to which there is but one answer. And that answer is that the only way to settle the matter is to place motion picture ads in publications wholly dependent upon the motion picture business for

Ruth Roland, Star of Pathe's New Serial, "The Tiger's Trail," Certainly Needs a Social Secretary
To answer the telephone and warn her of such pitfalls as are presented in the scene on the right. However, Ruth makes quite some call girl herself.

their existence. This is my personal opinion of a remedy for the matter.

Prefers Newspapers to Billboards.

I believe in advertising as strongly as any man alive today. And more than that, I believe in advertisements in newspapers and trade journals more than any other advertising than could be suggested to me. A few days ago, I was asked whether it would be better to exploit a certain feature with the use of twenty-four sheet billboards or whether the money should be used in newspaper advertising. I immediately wrote back that personally I approved of the newspapers. That is the best way to reach the people. The billboards are usually placed in cities of over 10,000 population and this is decidedly unfair to the town of less population. The people of the villages and smaller towns are entitled to their share of whatever advertising the motion picture companies decide to devote to their films.

I want to score the publications that do the industry the so-called "honor" of placing at the tail-end of each issue a "section" devoted to motion pictures. Their sole interest in motion pictures is just how much money they can bleed from it in advertising—and that alone. There should be a combined effort by the film interests to "weed out" such periodicals by restricting the advertising to the trade journals that are published solely to help the motion picture exhibitors of this country in selecting pictures which will be profitable and enjoyable.

Business Weary of Lavish Spending.

It's plain waste, it seems to me, to do other than this. It is an extravagance that looks to me like something unpardonable. There is no industry which is as tired of gaudy and lavish expenditures of money as the motion picture business. The time used to be when the crowing ad for a show was to tell how much, or how many millions of dollars was paid out to produce it. This is daily proving itself to be foolish. The day is here now when we are trying to show just how fine a picture we can produce at as reasonable a figure as possible. And this doesn't mean that I favor a curtailing of the expenses of producing a picture. I don't. It means that I absolutely and unqualifiedly object to a waste of money, and this is what seems to me to be the present policy of many of the picture companies as regards the extent of their trade journal advertising.

I know a good many theatre managers, but I don't know of a single one who has time to read all of the trade journals that in mass formation seem to come hot from the printing presses to his office. I don't know of a single exhibitor who has time to wade through half of them. I do know, however, of lots of theatre managers who take time to throw them away. They do this simply because they have not the time to read them and know them to be hopelessly unreliable and untruthful in their editorial and news comments, and therefore refuse to fool themselves and waste their time by going through them. I know that five trade journals, as the First National Exhibitors Circuit has proposed, are a plenty—a sufficiency. I am not quite sure whether five is too many or not. I am positive that five is enough, however.

By Lou Bissinger

Manager, Washington Theatre, Dallas, Texas.

I BELIEVE that the most progressive move regarding the advertising end of motion picture production and distribution would be a decision by all film companies to restrict the advertising and exploitation of their product to five trade journals—in other words to follow the example set by the First National Exhibitors' Circuit.

I am somewhat inclined to believe that it would be a pretty good idea to give the advertising to less than five journals. I don't know many exhibitors who have time enough to read five of the trade publications.

Moving Picture Advertising Individual.

I don't know of any example I might cite as a parallel. You can't compare moving picture advertising to any other kind in the world. When you advertise a bar of soap you are trying to sell a product every one needs and uses and which, accordingly, will attract the attention of every one wise enough to use soap. But when you are trying to sell (I mean by "sell" to rent) a film you've got to meet the eye of only those men who have any use for films. Only the users of moving picture films will be able to take what you are advertising. Therefore, what good would it do a moving picture concern to scatter his advertising broadcast, in magazines controlled many times by friendship and advertising? I really couldn't say just how many magazines and periodicals there are in the United States. It would take a week of a man's time to figure up and see. I do know, however, that the man who runs a moving picture theatre doesn't think, consider or pretend to book his pictures from any of those million or more magazines if there are that many. The picture show man, the live show man, has his standbys and in these he looks to see which films he will book and which he will disregard.

Now comes the question of whether it is money wasted to advertise—regardless-of-where. I think it is a foolish way to do business—this policy of sticking your ad in everything that will print it. It's undignified. It's just as ridiculous as pasting large signs in the cellar of your theatre.

Spending Public's Money.

It's the same with the First National's trade journal advertising policy. The First National believes that the way to conserve is to restrict its advertising to only five trade magazines. They believe and I think they are right in believing that the great majority of the live-wire exhibitors in this nation believe in the policy that the use of only two or three of the multitude of "trade" journals is a common sense way of doing business.

First National believes that money sunk in advertising is money that can't be atoned for. They believe it is the public's money they are spending and that is both a constructive and a correct view for them to take. With a policy like that there is nothing but success ahead for the moving picture men, providing other companies show progressiveness and following the example set by the First National policy.

After one considers the proposition thoroughly, he finds it will be to the advantage of the First National Exhibitors' Circuit if the other motion picture companies do not decide to adopt the plan as it has been set forth by the First National people. This is what it will mean. It will mean that when an exhibitor or manager wants to find out what offerings the First National is releasing, he will know of five ways to find out. He will know that the First National Exhibitors' Circuit's advertising department has not scattered a confusing barrage fire of advertising at all the theatre managers in the country, but that they have considerately and conservatively held their information concerning their new releases to the five standard motion picture trade journals.

Trade Journals Depend on Industry.

It is not only a matter of sound business policy, but a matter of gratitude to follow out the plan of the First National's trade journal advertising policy. There are publications in the United States that depend entirely on the moving picture business for their existence. If the moving picture business, impossible as this supposition is, should go out of business tomorrow, there are a

"Refreshments Were Served and a Fine Time Was Had by All."

Martin Johnson, Jesse D. Hampton, Mrs. Osa Johnson, H. B. Warner and William Desmond just before the Johnsons sailed for the South Seas for their second series of Cannibal pictures for Exhibitor-Mutual.

few moving picture magazines which would naturally have to suspend operation also.

There are other periodicals. There are those that take advertisements of the variety stage for the most part, the ads of those on the legitimate stage. These usually do the moving picture people the satirical kindness of putting a small section for us in the back pages of each of their issues. For this representation many moving picture companies give them advertising. Their editorial comments and their "news" comments are amusing to a forward looking exhibitor. He knows that some of them will boost a picture to the skies for a certain number of inches of advertising.

So why should the officials of any company support these propositions that absolutely do not help their businesses, but serve rather to cheapen them?

By H. P. Thompson

Manager, Liberty Theatre, Pardeeville, Wis.

THE advertising proposition that Mr. Sievers writes about in your issue of March 22, is one which I feel is a deep question. I am in about the same fix as the old Black Hawk coon who wrote home to his wife: "As I write this I am standing in five feet of blood with dead Germans floating all around me." While many have achieved success they do not know the recipe that will give it to me in my neighborhood.

However, I have always thought that the money spent for advertising in the current magazines was money thrown to the birds as far as the exhibitor is concerned. Especially is this so of the average small town exhibitor.

While there would of necessity be a small influence exerted by a "national campaign" in the magazines devoted to home reading, yet I do not believe that this influence is worth, to the exhibitor, the added cost that comes to him on his contract. I firmly believe that it is up to the exhibitor to work out his own salvation according to the needs of his own field with the advertising aids that are always at hand, viz: the local press and the matter compiled by the picture people for the exploitation of the picture.

Hadn't Observed Post Ads.

I have made inquiries of quite a number as to whether or not they had noticed the Paramount-Artcraft advertising in the Post. Invariably they said no. This shows that comparatively few of the class we want to reach or rather that we do reach are not influenced by this advertising.

It is true that there are a large number of people that are not attending the movies that should be pushing their dimes and nickels in at the box office window, but there always will be such. And no amount of national advertising will overcome this condition. The exhibitor who makes a study of local conditions and then puts pep and brains behind his advertising is the only man who can accomplish what seems impossible. Give us the goods, and we can sell them, but until they put pictures up to a consistent standard we cannot expect too much. If we have pictures that are heavy and deep, then we get one class of people; if they are light and airy we get another class and so on. We must cater to all classes; but we can have good pictures, too, that are clean, entertaining and not of the dime novel type.

Patrons Resent Exploitations of "Lemons."

That, is in itself, one of the big faults I have found with the trade advertising. Unless an exhibitor is so situated that he can see the picture himself, he gets hooked and hooked right. The exchange sends out a man with a picture. He has a big line of stuff that looks good. He has trade journal reviews that are dreams. The exhibitor buys the show and finds that he has a special that is nothing more than an ordinary picture. The exhibitor puts a lot of hard work and money behind his local campaign and he "soaks" his patrons, and all his previous efforts are gone to naught, because he has lost the prestige he has gained. He has told a barefaced lie, and the people resent it. Why trade journals will do these things, in cooperation with the producers, I cannot understand.

Why Do They Lie About Lemons?

Why will the salesman lie like a pirate to the exhibitor when he knows that the picture he is selling is a lemon? Why? But he will. He does it right along. I know. I've been lied to. What with the lying criticisms in the trade journals, unscrupulous salesmen, fictitious values put on pictures by the exchanges, there is surely a job in front of the exhibitor. Until we all play fair —fair with ourselves, fair with the people—we are going to have a hard time getting organized on a basis that will perpetuate the moving picture business.

If the exchange will play fair with me, I am not afraid of what I can do here at home, but I want the goods that I order, not shoddy when I am paying all wool prices; and when I advertise all wool goods I don't like to give my patrons shoddy. Can't the producers see that the success of the exhibitor is their success? If they want to help, just give us pictures, we'll do the rest. It's our business to give the people what they want. We are trying to build for the future as well as for the present. Can't the producer see that too?

Has Met Three Fair Salesmen.

During my picture experience there has been just three salesmen whose words have come to mean something to me. When they say: "its a bear," I grab it. I know they are square. I know they are coming back to see if I made good. They have an interest in my welfare, in that of their company. They believe in looking up. They don't insist that every picture they have is a "knock 'em dead" proposition for me. They talk sense. They give a local man credit for knowing something about local conditions. But I know what they tell me is good stuff because it is straight. First National has one of these men. That is why I like First National. They seem to be building on a foundation that will not wash away with selfishness. They want to play fair.

True values behind your advertising is just as essential in the movie business as it is in the mercantile game. If you can show a consistent value on the screen, your advertising is going to get results, but advertise three features, two of which are nothing more or less than lemons, and your advertising means nothing to the public. Let the trade journals, press reviews, the producers' own press stuff reflect his spirit of fairness, and then let the exhibitor play fair with his people and the picture game is due for an era of unheard of prosperity. And the place to begin this clean-up is at the bottom. Let's go.

By Fred J. Dolle

President, Broadway Amusement Company, Louisville, Ky., Owners of the Four Downtown and Six Suburban Houses in Louisville.

THE step that has been taken by the First National Exhibitors Circuit to restrict its advertising to those trade journals which have given proof by genuine service that they are a help to the motion picture industry is one that should be a matter of congratulation to everybody who is interested in the development of the motion picture business along well regulated lines.

One great difficulty that our business has to contend with grows out of its vast size and its wonderful, rapid growth. That difficulty is the tendency to become too diffuse. Covering the entire country in its scope and enlisting capital in such enormous amounts there has been a natural temptation to those who are looking for easy money to rush into the motion picture field in one way or another. One of the fa-

"Modern Husbands" Often Have to Be Expert Explainers.
Henry Walthall, for instance, has to point out many things in his Exhibitors Mutual of that name.

vorite ways of going after this easy money has been to start a motion picture journal or to attach a motion picture department to some publication that could show any excuse for invading the field.

Locusts of the Film Business.

There is no limit to the number of these publications that can spring up. They are like a swarm of locusts that will devour the harvest and give nothing in return. Already they have increased in numbers until it has become impossible for a business man to give time to read them. Many of them do not justify themselves as news publications, nor do they carry any message to the motion picture exhibitor, nor succeed in any way in the task of developing the great motion picture industry to the point of a perfected business organization with a tried and tested system and with the high standards of business conduct and lofty ideals for public service, which should be the aim of us all.

The First National has taken the first positive action towards checking this harmful condition which is at best a nuisance and which, I think, can justly be called an evil because it is so wasteful and carries such a tendency to bad practice. The motion picture industry should recognize and accept only the journals that depend on their merits for their success and consequent prosperity. These journals should serve as beacon lights and should illuminate every course that must be followed by the moving picture industry in seeking its full development. They should be free from every influence that would hamper them in this duty.

With more publications in the field than it can properly sustain, there will be constant tendency on the part of those who find it difficult to get along to become mere press agent sheets, taking their cue from every proposition that comes up from their advertising management. As these publications necessarily cut into the funds that are available for the support and encouragement of the real trade journals they make it more difficult for the deserving publications to earn the reward to which they are entitled. Thus, their chief effect is to lower the standard of motion picture trade journals.

Make Clear Stream Muddy.

Even this is not their most baleful effect. They muddy the streams of information which should flow clear and unpolluted. They pour into them such a mass of prejudice and subsidized stuff that the exhibitor or anyone in the motion picture business who is seeking facts and truthful opinions finds it difficult to get a clear view in this turbulent stream.

I am glad the First National has decided to make a selection of trade journals that are worthy mediums and has shown the courage to face the attacks that will come from the disappointed seekers of advertising.

By C. W. Hartman

Manager, Garrick Theatre, Dallas, Texas.

I AM against the practice of gross extravagance in advertising and I am heartily in favor of the policy of the First National Exhibitors Circuit as regards trade journal advertising. I believe in publicity—all kinds of it. I think that a good press notice is worth a meal ticket to the manager for whom it is written. Every bit of notice and publicity a theatre can get, if it's favorable, will work out to the advantage of that theatre. In our local papers here I don't care a snap, lots of times, for the advertising. What I want is the reading matter that goes with it. But I've never yet done any advertising or wanted any publicity from papers that didn't amount to much and that didn't tell the truth in their news and editorial columns.

Local Situation of Vital Consequence.

The more I've thought about it, the more it has interested me when I consider that the judgment of a manager is mainly responsible for a full house or a blow-up. A theatre manager reads the trade journals and mentally notices each of the advertisements that appeal to him. He considers just what sort of show he operates, what kind of persons attend his show, what they like. Are his audiences made up mostly of stenographers? Or are thousands of the "four hundred" his chief patrons? All this passes through his mind before he books a picture. When I see an advertisement, a title with it that sounds good, a locally popular star, and all-round classy exploitation, I begin asking myself: "To whom will that picture appeal? Will it please the working classes as well as the 'elite'? Will it be in the favor of the Governor's lady as well as the maid?" If the picture answers these requirements, then I book it.

I can find the new releases all included in the five leading trade journals. I haven't the time to read all the trade journals that come my way. They come to me from all sides. I sometimes feel that I would be able, should I take a week off, to read all of the trade journals that collect about me in a few days. I wouldn't be a bit surprised if upon investigation it were found that some of the so-called trade journals with four or eight-page motion picture departments were given away.

Truth in News Columns Essential.

I heartily agree with Mr. Sievers, of Missouri, and I believe that the Moving Picture World is undertaking a fine movement to start a discussion on this most important subject. I am firm in my conviction that Mr. Sievers expresses the sentiment of thousands of exhibitors when he says that "Three things that are demanded of the trade journals selected are: they must be the recognized leaders; they must be devoted exclusively to the motion picture industry; they must be publications, the news columns and editorials of which are not influenced by advertising." Personally I think the last qualification which Mr. Sievers names is the most important—the one regarding the truthfulness of the news and editorial columns. If exhibitors were assured that what they read in the trade journals is absolutely true, it would lessen their worry about fifty per cent. As the matter stands now, an exhibitor can take the word of a news item in some indifferent trade journal and get an idea that he was buying a world beater. And yet—twenty minutes after he has flashed his buy on the screen he sees what a lemon he has picked. But what can be done? He has rented the film because he took the word of a news item in a trade publication. He has already made his advertising spread. The people will come to see the picture. Who is the loser? It is the exhibitor, of course. The folks to whom he has promised a knockout find out that they have been misled and lured into a show which the manager grossly pretended to be extraordinary, but which was really nothing unusual or perhaps inferior. They will mentally decide that henceforth they will patronize a theatre where the advertising is at least honest, even though the picture is not anything wonderful.

Exhibitors Must Keep Patrons' Faith.

I believe the action of the First National Exhibitors Circuit will be very popular in that it will enable the exhibitors to keep faith with their patrons. No matter what the exhibitor has to pay for a film, the motion picture public will have to repay him. Therefore, is it a matter of fair play for a

Don't Crowd! Norma Talmadge Is Keeping Store for Some Time.
At least she'll be on the job until her next Select, "The New Moon," is completed.

company to squander money in advertising that will be slow in coming back from the public?

Mr. Sievers is right. A time for a "weeding out" is here. The motion picture game will prosper and grow bigger and grander as long as we cultivate it correctly. There is a way to save money in advertising pictures. Those who follow the lead of the First National Exhibitors Circuit strike a blow for better movies.

By Floyd Stuart

Manager, Old Mill Theatre, Dallas, Tex.

I BELIEVE that the policy of the First National Exhibitors' Circuit regarding trade journal advertising is the system to which every film company must logically come if the business is to be conducted on a wise plane.

I wish the advertisers could see the mess of would-be trade journals on my overladen desk. There are three books in the accumulation that I am going to read. The rest will be thrown in the waste basket. Thank goodness the circulation departments of most of those journals don't send us stamps like the amateur writers of scenarios do. We have to stamp up the blamed scenarios, but I am certainly happy that we can just dump the superfluous trade journals in the waste basket and let 'em rot there.

Every wise theatre man knows that the way to sell pictures is to advertise them in magazines that are devoted strictly to the moving picture business.

No Appeal in Theatrical Magazine.

I want to declare absolutely against the belief of many producers and distributors that any theatrical magazine is a good bet for moving picture men. Those journals which depend upon all kinds of theatrical lines for their existence are thought of by all sober minded exhibitors as merely "ways of sinking ad money."

Of course, if the plan is to see how much money you can spend, regardless of how, I would say that it's all right to go ahead and stick your ad into everything with space to print it. If you want to think along that idiotic line, go right ahead and put the ads into the church weeklies and the country papers. It's a fine way to lose money—or rather, waste it.

I don't draw my statements from any radical ideas or prejudices against any of the trade journals. I know whereof I speak because I have talked hundreds of times with many of the managers of other houses and exhibitors whom I have the pleasure of knowing. Practically all of them are of the same opinion. They agree or rather they complain, that so many different trade journals are thrown and scattered broadcast at them that they are becoming disgusted with the situation. Lots of people think that a theatre manager is an idle type. There are the ones who naturally think that the more advertising a picture receives the more notice it will get from a theatre manager. But this is all wrong.

Managers Strive for Expediency.

The live theatre manager nowadays is trying to conserve. The end of the war didn't stop conservation among the theatre managers of this country, the live ones at any rate. They're as busy as ever. They're trying to decide matters with as much efficiency and quickness as possible. There's always plenty to occupy their attention. And when I tell you that half of the moving picture theatre managers in this nation today don't read but three or at most four of the trade journals, I'm telling you the gospel truth.

By George Westfall

Owner of the Gem, Gainesville, Mo.

I AM an exhibitor in a town of less than 1,000 inhabitants and have only three shows a week—but I take three of the leading trade journals. And I have read Mr. Sievers' statement about the trade journal advertising policy of First National Exhibitors Circuit and want to back him up.

I depend on the trade journals for all my attractions and therefore don't take any chances on reading articles about pictures that are elaborated on or influenced by advertising. I did not always live in "the sticks" and know something of the ways of man. Although I don't get "first run" pictures I could not get along without my journals.

By H. M. Thomas

Manager Rialto Theatre, Omaha.

I HAVE been reading with a lot of interest the comments on the First National's plan of confining its advertising to the trade to five papers, dealing solely with motion pictures. I manage the Rialto Theatre at Omaha, Neb.,—the largest, newest and best moving picture theatre in Omaha—and I take a leading interest in all movements among film men here. I keep in close touch with the film game. I am a part of the game. With your permission, I'd like to air a few of my views on the subject of advertising for the benefit of the exhibitor.

Unfortunately, my life is short. I feel I cannot logically expect to live more than 100 years longer. My days, also unfortunately, contain only twenty-four hours, and my hours—yours may be different—are limited to sixty minutes each. I feel that I am greatly mistreated in regard to the little time I have, but that is neither here nor there.

Can Read Just So Much.

What is important is that I, one of the thousands of exhibitors, am one of those for whose benefit the producers and the distributors advertise. Since my time is so brief, I can read only so much. I'd like to read every magazine that has a page or two of moving picture information, but I can't. I'd like to play hide-and-go-seek looking through those magazines, seeking out the elusive little bits of moving picture information, but I can't. I am unusually unfortunate, you see, because I haven't enough time.

From where I sit, Mr. Editor, I can see a roomy table over at one side of my office. Heaped up on that table are piles of magazines. Count 'em. One, two, three, four, and five. Did you say there might be five magazines? I see only four—then a pile of miscellaneous magazines. That pile of miscellaneous magazines is the pile that I, some day, am going to read through. Just as soon as I can find thirty hours in a day, I am going to read through that pile of magazines.

Four Piles Are Well Thumbed.

Look closely and you will see the pages of the magazines making up the other four piles are well-thumbed. I read those trade papers. Yes, yours is among 'em. Each day I eat at least one meal. Regularly I shave. Regularly I enter my office. Regularly I pay bills. Just as regularly, once a week, I read those four trade papers. I read 'em from kiver to kiver. I dig deep into 'em. I read of a showmanship stunt and picture that stunt in my house. I read all the news, all the stories, and then I read the ads. I wouldn't pass up the ads for anything. I'd almost rather read those ads than to eat. They are that interesting to me.

Human beings have made great progress in flying, but it can't be compared to their progress in writing moving picture advertisements. We found some new ideas during the war, just past, but for every such idea the moving picture ad writers found several. Motion picture photography has advanced considerably since I first knew it; but its advancement is nothing, as compared

Finished Smiling? Well, You've Been Smiling at "The Foolish Age."
This is just one of many foolish scenes from the Paramount-Mack Sennett.

to the advancement in writing moving picture advertisements. I try to keep up. I write some new ideas in my advertisements, myself. Guy Leavitt, your correspondent here, has made me pretty widely known by writing up some of the new ideas I have used. I am glad to give them to the trade papers. Maybe someone else can use 'em.

Reads Four and Is Through.

But when I finish reading those four papers from cover to cover, I am through. Besides, all my time is up. I'd like to get down the family album and look at it, but I can't. I have taken up all my time reading those trade papers. I'd like to read the Saturday Evening Post and see in advance some of the stories which will be told in pictures I will show some day. But how can I? I use all my time reading the four papers.

Then I get the extras. Maybe the ushers would read 'em. Maybe they'll have time. Anyway, I haven't time. I can't find time to read the extras. They do me no good.

I'm not even saying it is a waste of money for our producers and distributors to use them, and that that money might better be put into production. I don't want to get off the track. I just wanted to mention that I am sorry I haven't time, and I don't believe any other busy exhibitor has time, to read more than the honest-to-goodness trade papers.

I like a zebra in a circus parade and I sometimes, when it is real hot, order a half-and-half at the lunch counter (half milk and half cream—a-ha!) but I don't favor zebras in the moving picture magazine field. Barber pole newspapers, part one thing and part another, do not satisfy the craving I have. I used to like to play hide-and-go-seek, but that was before I got so old and so busy and time got so short.

I'm going to read what others keep on having to say.

May you have success, say I; and if there's any little thing I can do to help the good ship along, just toot the whistle.

FINDS SOUTH READY FOR BIG THINGS

Sales Manager S. J. Rollo of Exhibitors Mutual Back from Trip Sees Dixie Assured of Lasting Prosperity

DESPITE the demobilization of troops in the cantonments and the stopping of work in shipyards, business is great through the whole South and exhibitors are confident of the most prosperous spring and summer in the history of motion pictures.

This was the message brought back to New York by S. J. Rollo, sales manager of Exhibitors Mutual Distributing Corporation, who returned early this week from a flying visit to Exhibitors Mutual branches, through which Robertson-Cole subjects are issued.

"The South never had so much money as it has now," he said, "and the impetus which the war gave to Southern business has increased instead of decreased in momentum. They say the old South is gone forever, and that the new South will rival the North in prosperity and enterprise.

"Every exhibitor I met is full of confidence. Some have suffered a little, but not as much as they expected to suffer. There is talk of new theatres in all the larger cities of the South and unless there is a set-back of unexpected proportions the next year will see under construction some motion picture palaces which will rival the cinema temples of the Pacific Coast.

"My trip was largely to look over our exchanges in the South in company with S. T. Stephens, Southern supervisor of exchanges, but I took the opportunity to meet exhibitors in all the cities I visited."

World Will Distribute Houdini in Many States

WITH the announcement of World Pictures taking over the Houdini serial, "The Master Mystery," for California, Nevada, Northern Idaho, Washington, Oregon, Arizona, Iowa, Missouri, Nebraska, Kansas, Minnesota, North and South Dakota, a radical departure from its accustomed policy of never handling a serial has been made.

World pictures took over the distribution of this serial only after a large number of reports came into the home office from the exchange managers of the World Film Corporation in which they spoke of the box office value of the Houdini serial. It was stated that it was cleaning up. The executives of the World began to make inquiry as to the possibility of securing the distribution of "The Master Mystery" for all territory still open, only after the closest investigation into what the picture is doing.

When B. A. Rolfe, president of Octagon Flms, Inc., who produced the Houdini serial, was approached by World officials, he, knowing the reputation of the sales organization of the World, was inclined to give a favorable hearing to the proposition put before him. All details were arranged within twenty-four hours and the exchange managers of the territory indicated above were notified that World Pictures would give them a chance to show just what the company could do in making a record for serial distribution.

Expect Spring Releases of Hodkinson To Be Well Ahead

THE W. W. Hodkinson Corporation will be five months ahead of the customary time that the larger motion picture organizations begin their annual releasing season, when on April 20, it inaugurates a series of spring and all-summer big productions for the Allied Companies, whose pictures are distributed in the United States under the Hodkinson imprint through the Pathe branches. Most producers and distributors wait until mid-September to begin the calendar releasing year and in past years much of the summer dullness in the motion picture theatres perhaps has been directly traceable to the producers' unwillingness to risk releasing big, pretentious pictures during July or August. For this summer the most accurate reports obtainable from every section of the United States indicate a period of unprecedented patronage.

Releases Begin April 20.

Harry Raver's production of Augustus Thomas' New York stage success, "As a Man Thinks," starring Leah Baird and directed by George Irving, will be released everywhere April 20. This is the first of the previously announced Four-Star pictures.

On May 4 Jesse D. Hampton presents a J. Warren Kerrigan picture, a secret service melodrama of action and mystery, "The Best Man," from the story by Grave Livingston Hill Lutz.

The Zane Grey story, "Desert Gold," is now being completed in California and the Colorado desert by Zane Grey's own company for release either two or four weeks after May 4.

Another producing unit about which announcement is to be made separately has completed Stewart Edward White's "The Westerners," under the direction of Edward Sloman. This production will have an early summer release.

This Isn't the Chinese Version of "This Little Pig Goes to Market."
It's Nazimova in a scene from her Metro, "The Red Lantern."

RUBBERNECKING IN FILMLAND

Spring, the Well - Known Season, Hits Los Angeles, Bringing Monkey Business 'n' Everything

By Giebler

IT is Springtime, Gentle Annie, Springtime in Filmland. This announcement should have been made two or three weeks ago, but other important matters caused it to be overlooked.

We are sorry, because if Spring were not officially announced many of the recent arrivals from the East would not know that Winter had gone and Spring had come.

The usual signs of Spring observed in other sections do not obtain here on the west coast. We are not awakened at the first crack of dawn by the song of the pewee singing at our casement. Our birds do not sing any sweeter in the Spring than at other seasons. Neither do we walk in the wildwood and observe the violet and the skunk cabbage, those earliest of eastern flowers poking their heads from the blanket of dead leaves that sheltered them all winter.

Who Do the Native Sons Blow?

Our flowers, like our native sons, blow all the year round, and besides, we have no wildwood, it has all been staked off and sold to tourists for bungalow sites.

Those of us who have abided here for any length of time know when Spring is here because the rains give way to fogs, which give us the snuffles. The Spring earthquake shakes us up, the Jap gardener shakes us down for new vegetables, and summer squash makes its appearance on the boarding house tables.

Press Agents' Poetic Prose, Too.

These are the old reliable signs, and in addition to them we have other harbingers just as reliable. The chromatic scale of Harry Northrup's ties; the wide smile that wreathes the countenance of Wellington Wales; Bennie Zeidman's lamblike friskiness; Kenneth McGaffey's new pipe; Pat Dowling's new car.

Bill Russell blows in from Santa Barbara for sessions with sundry tailors and haberdashers; Sam Comly's mustache shows signs of growth; Mary Pickford has another birthday.

We are glad Spring is here. Optimism is in the air. A feverish activity permeates the colony; the day is not long enough. Even the editor of Rubbernecking feels the elixir of life surging through his sclerotic system and bumps himself into doing three studios in one week and one of them on a dark and stormy night.

Sennett Girls Not There That Night.

It was nine p.m. when I got to the Mack Sennett studios, where Richard Jones was making a comedy. Yes, the same Dick Jones that directed "Mickey," and "Yankee Doodle in Berlin"; the same Dick Jones that comes from Missouri, the home of the corncob pipe, bevo, catfish and geniuses.

I don't know the name of the comedy Dick was making. I've quit asking the names of plays I see on the fire because when I have heralded their titles far and wide through my eagerly read dope, the producers go and call them something else.

Jones Has Good Comedy Company.

Jones had a good company. There were Chester Conklin, Jimmy Finlayson, who came over from Scotland with the "Bunty Pulls the String" company a year or so ago and liked it so well that he stayed; Billy Armstrong, Marie Prevost, Harry Christensen, wrestler and strong man, and his many times wrestling partner, Kala Pasha; Katherine Mineau, and Jack Ackroyd, who has just returned from a three years' engagement in the big drama overseas, with medals and scars and stirring tales.

We had a pleasant and profitable evening, and I am not trying to cast aspersions on a band of hard working comedians when I say that the whole time was devoted to monkey business.

Does Monkey Business Pay?

One of the leading players in the comedy was Pancho, a monkey. Pancho was cast for an elopement with Kitty, a daughter of that famous feline of the films, Mrs. Pepper, and owing to the camera shyness of the cat, and the inability of Pancho to take things seriously, it required the greatest patience and the utmost perseverance to get the proper dramatic effect to the work of these two players.

Any one who has had the rare privilege of sticking around a comedy studio when the wheels are turning knows that some of the funniest stuff does not get into the picture. This evening was no exception.

And Pancho Hangs By His Tail.

The action of the comedy required Pancho to have two tails—and thereby hangs a tale, and before we go any further we must pause and speak a few kind words for the property room at the studio, for the fact that Pancho's tail was to play a dual role was not written down in the scenario. It was just a happy thought, born on the spur of the moment.

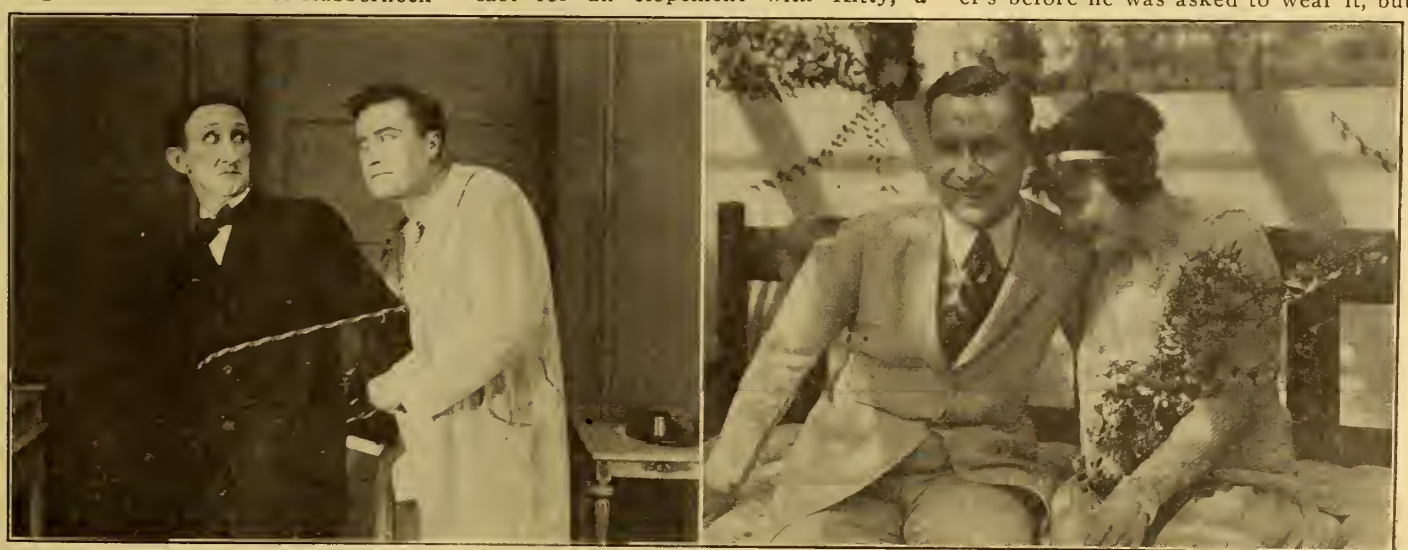
A property room is called upon to produce some queer things. I never knew that they kept an assortment of animal tails on tap, but no sooner had the request been made than here came the prop room a-running with a perfectly good monkey tail that they had been keeping packed away in the cedar chest, apparently for just such an occasion.

Pancho's real tail, a particularly long and handsome one, was wound around his body and hidden by the neat little ready-made suit of clothes he was to wear in his part, then the tail that was to double for his natural caudal appendage was fastened onto the suit at the proper place, and all was well.

The Tale of the Tail.

That is, all was well until Pancho caught sight of the tail. It was a good tail—that is, pretty good. It might have had a few moth-eaten spots on it here and there, but we all thought it looked fine.

Pancho looked at the tail in astonishment, then he made a few remarks. We thought he was bawling somebody out for not sending the tail to a dry cleaner's before he was asked to wear it, but



Which One of These Occupations of Hale Hamilton Would You Prefer.

Naomi Childers is the flower-witch on the right, and both scenes are from their forthcoming Metro, "After His Own Heart." Address your replies to the above question to our own Department of Labor.

a second or so later we realized that we did not understand money language as well as we thought we did, and also that we did not reckon on the shortness of a monkey's memory.

Pancho's Fickle Tail.

Pancho had forgotten what had been done with his regular tail, and thought the one stretched out on the floor was his own. He tried to move the tail. Monkeys use their tails the same as they do their feet, and when that monk put the muscles in play that had heretofore made his tail one of the most tractable members of his make-up, and the darn thing laid there on the floor with not so much as a wiggle, he was the most puzzled Simian in the world.

He talked some more, then he took a few steps, and the tail followed obediently, but it was not coming along with the usual speed. He decided to investigate, and started to pick up the tail. There was no feeling in it, and he dropped it as if it had been a hot coal. He made a big jump, but he couldn't get away from it; old Mr. Tail went right along behind.

He Took a Little Bite.

Pancho took hold of it again, determined to fathom the mystery. He shook the tail; he pinched it; he even took a little bite of it. This was the last test. It did not taste like a monkey tail at all! He made a terrible face.

Pancho was done. His once beautiful tail would be a drag on him all through life instead of a helpful member; it would be like a mortgage — like a mother-in-law. Pancho grew voluble. He cursed the movies—comedy movies —and all things connected therewith.

"Can't you shoot your old pictures without taking all the pep out of some poor monkey's tail? Where do you get that stuff? What in the name of Darwin do you mean by it?"

And then the poor little old man broke down and cried, and somehow it didn't seem so funny after all.

A Different Tale.

The next day I went out to the Lasky lot and talked to Adam Hull Shirk, chief of the publicity bureau, and Kennth McGaffey, who used to be chief of the publicity bureau, but who is now putting subtle stuff in sub-titles.

I wandered out on the stages and found Donald Crisp directing Bryant Washburn in "A Very Good Young Man," with Helen Jerome Eddy, Anna Q. Nilsson, and Helene Chadwick as support, and listened to Donald's tale of the trip he took with Rex Beach down in the Gulf of California, where they went looking for wild adventure.

Donald says there are cannibals down there, and just before they arrived the man eaters had caught a lot of fishermen and put them in a stew, and that he and Rex Beach were shot at by the savages on two or three occasions.

Donald's Crisp Whiskers Gone.

Donald developed a severe case of whiskers while he was gone and still bore traces of the attack on his chin when I saw him. Otherwise he was all right and none the worse for his harrowing experiences.

Over on another stage Hugh Ford was making William Gillette's "Secret Service," set to the films by Beulah Marie Dix, with Captain Robert Warwick in the leading role.

This is Captain Warwick's first play since coming back from the war, where he spent a year.

Cactus 'n' Everythin' in "Desert Gold."

After Lasky's, I went over to the Brunton plant and watched T. Hayes Hunter direct a scene for Zane Grey's "Desert Gold," in one of the best built-up sets I have ever seen.

The set represented the patio of a ranch house in the desert country and was most complete and most realistic. It was a bit too realistic in spots. I refer to one particular spot near a fountain where a cactus had been set to lend atmosphere and action to the scene. If everyone who passed got as much action as I did when I passed the spot, the idea was good—distinctly good.

Van Campen Heilner, the assistant director, told me that Hunter and several of the players, after going through two weeks of desert location, where they bearded the cactus in its native lair with perfect safety, came to conclusions with the plants on the stage and had to have stickers picked out of their persons.

Enter Eddie Lincoln.

The other end of the set was decorated with Eileen Percy in a hammock, pretending to be asleep, and E. K. Lincoln, who tried to kiss her but did not because it was written down in the story that Eileen was to wake up before the actual osculation took place.

There were a lot of other players in the piece—Margery Wilson, who wore boots and had to come into the scene and weep as soon as Mr. Lincoln and Miss Percy got through with their almost kissing stuff; Edward Coxen and W. Lawson Butt, and Russell Simpson, who I seem to meet in almost every studio I visit—great demand for Russ these days—Arthur Morrison, Walter Long, William H. Bainbridge, who is a poet as well as an actor, and an active member of the local Verse Writers Club; Frank Lanning, Frank Brownlee and Laura Winston, and Abe Schultz, and A. L. Todd at the cameras.

New Des Moines Theatre Is Held Up Willy-Nilly

WITH a strike of all building trades on in Des Moines the completion of the New Des Moines theatre is held up and there is considerable conjecture about how soon it will be completed although scheduled for opening about May 1. A. H. Blank and others interested in the theatre offered to accede to the demands of the unions and pay the new scale in order to get the building done, but the labor heads have refused to treat with individual firms, and not until all master builders sign up on the new scale in every department from masons to interior decorators will building be resumed.

It was thought for a time that picture operators might be included in the strike out of sympathy with the electricians. In this respect local theatres would have nothing to fear as Messrs. Burgum, Day, Metzger and O'Hare at the Garden, Palace, Rialto and Majestic theatres respectively are first class operators and shows would go on just the same. The danger of the operators being included in the strike has passed now, according to their business agent. Meanwhile Blank and his associates with thousands of dollars of materials on hand ready to finish up the big new house are waiting.

How Prizma Films Are Made and Why They Are Practical

IN its issue of February 1, 1918, the British Journal of Photography said "We have still to wait for the ideal color film which can be bought all complete by the yard and inserted for projection into the standard cinematograph lantern."

Prizma color films answer this description and project at the same speed as the black and white films, without attachments or alterations of any kind to the usual projection machine.

The negatives are made on panchromatic emulsion, that is sensitive to all colors and is developed in total darkness.

Each area of a Prizma color positive film is practically complete in colors and may be viewed in the hand as well as on the screen. The material used is a celluloid base coated with a sensitive emulsion on each side. It is first printed with a design and treated, after which all of the pictures representing the greens and blues are printed on one side. On the opposite side all of the pictures representing red and orange are printed. The reds and greens are in register opposite one another and the same applies to the oranges and blues. After development and further chemical treatments the images appear in their natural colors and are ready for projection.

Prizma May Be Rapidly Made.

While this description appears to require a great number of operations, it is in practice rapidly executed. So far as the time consumed in making a Prizma color film is concerned, such films have been made from the negative to the projecting positive in a day.

Examined under a microscope or close to a projecting screen, the images appear to be in black, with color passing through the grays and whites. This is due to the fact that the images are in minute sections and what appears as white on the screen is not white at all, but instead is a series of designs. White light, if separated into its several parts, is composed of red, green and blue light, and conversely if one combines red, green and blue lights from three lanterns so that all of the colors fall together on the curtain one will not see color—but, instead, white. If complementary lights composed of red-orange for one color element and green-blue as the other color element are used and they are blended together over one another on the curtain, white will result.

The same applies to Prizma color films. What appears as white—a white lily for example—is composed of these five elements of color, so minute in size that at the distance from which one views the pictures, they appear as white.

Farnum Recovers from Operation.

As a result of an affection caused by his strenuous outdoor work in speaking in the various Liberty Loan and war welfare work campaigns, William Farnum recently underwent an operation for the removal of his tonsils, at the Clara Barton Hospital in Los Angeles. Mr. Farnum has now completely recovered and is at work on "The Lone Star Ranger," the story of which was written by Zane Grey.

FIRST NATIONAL TO MEET MONDAY

Franchise Owners and Their Exchange Managers to Hold Joint Convention of Co-ordinated Effort—Board of Directors to Announce New Contracts

TWENTY-SIX of the largest theatre owners and operators in the United States will convene in New York City next Monday as members of the First National Exhibitors Circuit. The occasion will be the second annual meeting of the franchise owners of the Circuit.

Simultaneously the managers of the twenty-six First National exchanges, owned and operated by these exhibitors, will hold their first annual convention in New York.

Both conventions will be held at the Hotel Astor, which, for the week beginning Monday, April 21, will be First National's official headquarters.

Plans for the meeting of the exhibitor-members of the Circuit include the announcement, by the Board of Directors for 1918-1919, of new contracts recently entered into by First National.

Form of Co-ordinated Effort.

The joint convention of franchise owners and their exchange managers is a form of co-ordinated effort without precedent in the operation of a distributing or exhibiting organization. Plans made by the members for the purchase and release of productions will be referred to the convention of exchange managers, where the commercial problems concerning them will be debated and uniform sales campaigns adopted for the distribution of the releases.

In several instances the franchise owners will be accompanied by men associated with them in their respective theatre enterprises, and who, by virtue of their financial and executive interests in the exhibiting activities of these members, are directly interested in First National.

A number of the branch managers will be present with their assistants and leading salesmen, to whom the trip to New York will mark their first visit to the home offices of the Circuit.

Past Year Proves Plan's Value.

It was just a year ago that the first annual meeting of the stockholders of the original exhibitors' co-operative organization was held in New York. This was less than a year after the formation of First National by J. D. Williams, its manager. Up to the time of its initial membership assembly the Circuit had made comparatively few releases. Its announced policy of "big special feature attractions only, distributed on the open market system," had found slight favor among the stars and producers. Charlie Chaplin was the first of the more popular stars to recognize its value as the true test of ability, and as a fair and equitable booking method for the exhibitors. His first special, "A Dog's Life," was presented at the Strand Theatre, New York, the week of the first annual meeting. The box office receipts for the seven days gave the members ample justification for their confidence in the policy which they advocated as exhibitors, and for the promotion of which they had obligated themselves financially.

To Negotiate for More Stars.

Authorization was given the Board of Directors to proceed with negotiations for contracts for the productions of other stars, to be marketed through the Circuit on an independent basis. Within the year First National has released through the theatres operated by its members "Tarzan of the Apes," "My Four Years In Germany," "Italy's Flaming Front," "The Romance of Tarzan," three additional features starring Madame Petrova, "Our Teddy" and "Whom the Gods Would Destroy," in addition to signing distributing agreements with stars that have given First National the second Chaplin production, "Shoulder Arms," two of the series of special Anita Stewart attractions, "Virtuous Wives" and "A Midnight Romance."

One of the most widely commented activities of the Circuit was its contract with Mary Pickford for three special feature productions. The first of these, "Daddy Long Legs," will be released very soon. This was followed by a contract with Norma Talmadge for twelve specials, and an arrangement with Jack Pickford for three features.

Announcement of the other contracts recently signed will be made to the members at the meetings next week.

Chief of the official tasks confronting the stockholders is the election of a Board of Directors for 1919-1920 and the discussion of plans for extension of the Circuit's interests during the coming year.

Those Who Will Be There.

First National members who will be present are Fred Dahnken, T. L. Tally, J. H. Kunsky, E. H. Hulsey, J. D. Williams, Adolph Linick, E. V. Richards, E. I. Church, Fred Levy, Thos. Saxe, A. J. Gillingham, Jacob Fabian, A. J. Jones, Robert Lieber, H. T. Nolan, J. B. Clark, Max Speigel, E. B. Johnson, Moe Mark, F. V. Fischer, W. P. Dewees, Tom Moore, N. H. Gordon, M. L. Finkelstein, T. H. Boland, H. Schwalbe, E. M. Mandelbaum, W. H. Swanson, A. H. Blank, Nathan Asher, Henry Brouse, T. E. Larson, Frank Ferrandini, Wm. Sievers, P. J. Schaefer, R. A. Rowland, and A. Freedman.

Branch managers who will be in attendance at the convention of First National exchange executives include B. Cunningham, Floyd Brown, A. C. Seery, Harry Scott, L. Bickel, Harry Weiss, W. J. Heenan, W. E. Lusk, A. Cubberly, Thomas B. Spry, Jack Brainard, E. M. Asher, C. J. Briant, R. H. Clark, L. D. Balsly, M. Johnson, J. S. Skirboll, J. H. Ashby, W. E. Knotts, J. P. Anderson, C. R. Beachman, J. J. Unger, Lee L. Goldberg, S. S. Schwarz, H. J. Fitzgerald, S. J. Baker, C. E. Holuh, and A. B. Knox.

Marion Davies Buys An Aeroplane.

Marion Davies has purchased an aeroplane for practical use, and she will begin taking lessons on it in Staten Island under Katherine Stinson, the famous aviatrix, just back from war work. The plane was purchased recently from George D. Grundy, owner of the Lexington Theatre, New York City, and the Staten Island Bungalow Colony.

Earle Williams Enjoys a Smoke Betwee n the Big Scenes of His Vitagraph Success, "The Usurper."

Rambles Round Filmtown

With WALTER K. HILL

The Rambler.

Stunts That Lead to the Bughouse.

WE speak in defense of the exhibitor—who we like better to call the picture showman. He is suffering from a superabundance of "stunts." At least he would suffer public condemnation if he tried for only one week to provide a "stunt" for each of the six or seven times he changed his bill.

"Stunts" are wished on him from many and varied sources—with the press-book always doing its share. And such "stunts!"

Here is one we clip from the press-book supplied by one of our program distributors to "put over" a feature that boasts:

Jungle Atmosphere.

"Set up the jungle atmosphere at your front door. Convert your ticket booth into a grass hut of the crude style of the huts of African natives. (Stills of the production will give you the clue to this).

"Cover the floor with reeds or corn husks and set rubber plants and potted flowers in the corners.

"Spears, bows and arrows, shields made of skins, mounted heads of wild animals and the skins of animals hung on the walls will give added 'color' to the display.

"Negro boys or men, clothed in breechcloths, would make suitable ushers and the effectiveness of their employment would be enhanced if they carried spears.

"They might even engage in a spear-throwing contest just before the picture was shown. Of course, in this event, they should be brought onto the stage yelling and dancing like wild men."

Where in Fremont, Neb., can Wall Brothers get this routine of requisites?

And what of the houses where usherettes are employed?

And that mad dash onto the stage!

"Yelling and dancing like wild men."

In which the audience might join.

Oh———well; what's the use!

—v—

Charles Condon, of Boston and the U. S. Army, New Yorked with Sister Mabel Condon this week. He spent his seven days' leave wishing he was again living in our city.

—v—

The High Cost of Friendship.

"After the first of July Sam Trigger Wants to See His Pals."—Advertisement in Motion Picture Club dance program.

Only two and a half months to stay under water.

—v—

"There were seven punches in that picture," said the producer to Jim Beecroft. "Which one did you like best?"

"The one that landed on the star's jaw," was Jim's snappy verdict.

What's the Sense in Being Poor?

McAdoo Got Into the Motion Picture Business. Why not you? New blood is needed and real business ability. If you have $2,000.00 or more we will show you how to open a motion picture exchange business in your own town. Write for details. Romayne Superfilm Company, Los Angeles, California.—Collier's Classified.

—v—

For Any Anna's Scrap Book.

While Anna played the piano the others munched a banana.

"Shall we Savannah banana for Anna?" said one who enjoyed the piano.

"No, Anna will not Havana banana."

And that makes tomorrow manana.

—v—

Footnote for the new school of interviewing:

Story of the interviewer's life will be continued next week.

—v—

Putting a Crimp in Tradition.

Ben Grimm, just returned from the war and Hawaiian Islands, declares that all the girls with shredded wheat costumes and hula-hula dance movements are on Broadway.

—v—

"Oh, You Women" Made Available for All.—Tradepaper Headline.

Nationalization of the screen feminine?

—v—

Shakespeare Was Right.

" * * * and I will make it felony to drink small beer."—Henry VI, Part II, Act IV.

—v—

The weather this week will be for better, for worse.—Progress-Advance.

We'll have weather, you know, weather or no.

—v—

Harry Reichenbach is filling the newspapers with sensational items. We opine that he is getting ready to break loose soon in behalf of some new film production.

—v—

Riding Backward Has Its Blessings.

When I get a trade paper it reminds me of a man riding backward in a train. He sees everything after everybody else has seen it.—Guy Barrett, in Wid's.

But he gets a more general and much broader view and sees the landscape from an entirely different angle.

From the Rambler Column.

Yeh. But don't it make yuh awful sick!

Chicago, Ill. J. Ray Murray.

—v—

"Will the Chaplin Influence Kill Bull Fighting?" asks Internationalist Randall White in a Moving Picture World headline.

Perhaps. But more to the immediate point: What influence will kill bull shooting?

—v—

Salt Lake Managers Want Revenue Collector Nearer.—Tradepaper Headline.

As a class they are alone in their class.

—v—

Yesterday, To-day and Forever.

The yesterdays of the motion picture art-industry are the yesterdays of flattered conceit, press agent puffery, vulgar ostentation and vanity and jealousy that led most of the picture pioneers to ruin and oblivion.—Exhibitors' Herald.

Margaret Marsh Takes "Rasseling" While Bible Is Being Rewritten.

WE GET IT from the very clever wordsmith who publicizes "The Carter Case" that Margaret Marsh, to "endure unflinchingly the strenuous punishment" she must undergo during the progress of the serial, is taking athletic lessons—such as boxing, wrestling, et cet and ad lib. Read on:

"Special interest attaches to the fact that Miss Marsh's preceptor in the vigorous art of athletic resistance is the most desperate and ferocious of the emissaries who attacks she suffers on the screen. It is said on no less authority than the Bible that the lion shall gambol with the lamb.

"But the spectacle of the lion's teaching the lamb the very tricks which will enable the feeble beauty to withstand the dastardly attacks of the beast is a novel and unique extension of the Biblical promise."

—v—

Arthur Leslie has projected his scheme for installing industrial departments with the frequency of garages in the automobile business; has gone so far as to associate himself with E. A. Mac Manus, the enterprising inventor of serials and other money-making angles of THE celebrated industry.

—v—

First Class in Bar Work Forming.

Norma Talmadge is now studying classic dancing and Russian ballet, a statement we make on authority of Beulah Livingstone, the bright young lady who makes Miss Talmadge known through the public prints. We quote:

"Miss Talmadge is taking two private evening lessons a week, and as soon as she is far enough advanced in the bar work, will form a little class of four, including Anita Loos, her sister, Constance, who will soon arrive in New York from the Coast, and Mercita Esmonde, known in private life as Mrs. Harry Northrup."

—v—

Is This Knock or Boost for Films?

"Superintendent Sheridan, of the Family Theatre, comes forward with the plaint that it is almost impossible to keep his force of usherettes up to the necessary numerical strength. He lays the blame on the romantic nature of the scenes shown daily on the screen, claiming that this has the effect of turning their thoughts to matters matrimonial.—Cincinnati Correspondence Empy World.

—v—

Bulls Eye Publicity Registers.

Hap H. Ward was coming to the studio from location, when he saw an auto lying alongside the road, turned completely over. A fourteen-year-old boy had a hold of it trying to turn it over, but the machine was too heavy for him.

"Wait a minute, son," Hap said, "or you'll break your back. Jump in with me and we will go to a garage and get a tow car."

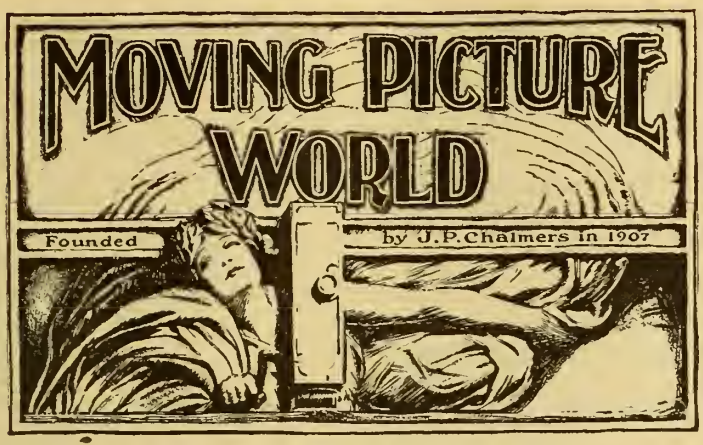
"I can't," replied the lad, "dad might not like it."

"Oh! shucks, come on," said Hap. Finally the boy got in and started for the garage, protesting all the time that his dad would be mad. While waiting at the garage for the tow-car, Hap suggested a cup of coffee, but the boy said:

"I just know dad won't like it."

Hap turned to the kid and asked him why his dad would be mad and why wouldn't his dad like it.

"Well, you see," said the boy, "dad is under the car."



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J. F. Chalmers.....Vice-President and General Manager
E. J. Chalmers .....Secretary and Treasurer
James L. Hoff.....Assistant General Manager
George Blaisdell .....Editor
A. MacArthur, Jr .....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

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Saturday, April 26, 1919

"Let's Go!"

THE National Prosperity Campaign, with headquarters in the Commodore Hotel, New York, has adopted the slogan "Let's Go!" For some weeks that has been the thought behind the men who lead the motion picture industry. These men have been going, going ahead and strongly. They have been building new houses, they have been renovating old ones. They have been getting ready for the business they see not only ahead of them, but directly in front of their houses. Producers have lost no time in so ordering their affairs that they will be equipped to meet the big push when it arrives; many believe that already it is here.

Even if it has pre-adopted as its own the action implied by "Let's Go!" the industry welcomes the efforts of leaders of other lines of trade to drive home the fact that the volume of business is increasing. The film industry becomes one spoke in the great wheel driving steadily toward good times, work aplenty and good wages.

By all means, "Let's Go!"

Exhibitors Forum Comes to Close

WITH this week's issue we print the final installment of the letters written by exhibitors in favor of the stand assumed by First National in limiting its trade advertising to straight motion picture publications. It has been an illuminating discussion. Few of the motion picture showmen have felt themselves under any obligation strictly to adhere to the basic theme. They have gone afield. They have talked about trade papers in general and what in their opinion went to the making of good ones. They have given utterance to opinions that may be read with profit by those who edit trade papers as well as by those who make and exploit films.

But are five trade papers really necessary? In glancing over the letters as they apear in the World today, we find in the first two an expression of opinion to the effect that the writers are dubious as to the usefulness of five. W. T. (Bill) Yoder, manager of the Pathe Exchange of Dallas, says he is not quite sure whether five are not too many. Lou Bissinger, manager of the Washington Theatre of the same city, declares he doesn't know many exhibitors who have time to read five publications.

H. P. Thompson, manager of the Liberty Theatre, Pardeeville, Wis., talks about national advertising and unfair salesmen, among other subjects of interest. "During my picture experience there have been just three salesmen whose words have come to mean something to me," he declares. "When they say, 'It's a bear,' I grab it. I know they are square."

The producers may care to have something to say regarding the many points the exhibitors have raised in the columns of Moving Picture World during the last month. Our columns are open to them. In any event, the discussion has been one of the most interesting in the history of the trade. We repeat: It has been illuminating for the producer, the trade press makers and the exhibitors.

Are You All Set for the Victory Loan?

APRIL 21 is the date set for the beginning of the campaign for the Victory Loan. This will be the last of the great national outpourings of wealth. The four others were to make possible the winning of the war. The present loan is designed to clinch the results obtained by American soldiers in the field. The interest the Government will pay has been raised to 4¾ per cent., an attractive figure, if we may borrow a phrase from the marketplace. If men and women and children will in war time subscribe and oversubscribe to loans bearing 4¼ per cent., why should not a peace time—a Victory—loan at 4¾ per cent. quickly be snapped up? Surely it is due to the men living and dead who have shed their blood that this be done.

The Passing of Sidney Drew

IT is going to be a difficult matter to fill the place that was occupied on the screen by the late Sidney Drew. An accomplished comedian, his sole mission in connection with the moving picture was to make his public laugh. He accomplished this commendable purpose with an originality of method, deft-

ness of execution and wholesomeness of effect that made his characterization of the delightfully human Henry and the pictures in which he appeared with his talented wife warmly welcomed in every grade of screen theatre.

The list of Drew comedies is a long one and the average of merit surprisingly high. No exhibitor ever hesitated to book one of them on the grounds that it might contain anything of an objectionable nature.

Sidney Drew served the screen with loyal devotion and intelligent endeavor and was substantially rewarded for his work. Clean fun is a boon that humanity will always demand and pay for with a willing hand.

New York Responds to Impetus

NEW YORK STATE is responding to the double impetus of reviving industry and the enactment of a Sunday local option bill by the State Legislature. As our Albany correspondent points out, hardly a day passes without the filing of a new incorporation having to do with the motion picture industry.

The capital city of the Empire State also has felt the touch of opportunity. Max Spiegel is to erect a 3,000 seat house to cost upward of $300,000. Samuel Suckno, well known also to the exhibitors of the State, will build a picture house costing $200,000 and seating 1,800. Two other theatres are to be constructed during the summer. F. F. Proctor has taken over the famous Harmanus Bleecker Hall, with its seating capacity of 3,800, and plans as a part of the entertainment he will provide for Albanians a list of high-class photoplays.

In Brooklyn, William Brandt, president of the borough's exhibitors, announces he will build a house costing a quarter of a million dollars. He intends making the successor of the present Carlton a theatre second to none in his borough. Especial attention will be paid to the music. There will be employed a large orchestra under the guidance, possibly, of a musician of international fame. Also there will be installed an organ of unusual size.

Short-Sighted Business Policy

A LONG talk this week with F. Marshall Sanderson, general manager of China Theatres, Ltd., a concern operating fourteen theatres in North China, produces confirmation of the fact that the producing end of the picture business is not aware that New York City is only a spot on the globe and not the whole terrestrial sphere itself.

Mr. Sanderson stands for a company which represents the pioneer element of exhibitors in China, a brainy, growing organization, which in familiar terms is in on the ground floor of the exhibiting business in the great Oriental republic of 400,000,000 souls, and which plans to extend its business throughout the whole of the Far East.

What sensible producing company could afford to overlook the possibilities represented in a country with a population four times as large as America's, and on the top of that the prospects presented by India? In so short a space as ten years from now there will be millions of dollars of film business in these great countries. Yet producing companies, with their publicity staffs sending out yearly tons of matter, a great deal of which is left to mold on the shelves of the exchanges, do not even deign to give China consideration. The matrix, often despised and rejected by the American newspaper, is the best picture salesman of the Orient. A picture in a newspaper sells more tickets to movie-loving Chinamen than the best assortment of press dope gathered from the best of publicity writers. Yet Mr. Sanderson is authority for the statement that matrixes might be made of radium so seldom do they make their way to mails for the Orient.

It is evident the company which first becomes aware of the real extent of the horizon beyond New York City, which grasps the scope of the Orient's possibilities and gives the exhibiting companies there consideration and service of quality, will shortly be "on the ground floor" with the pioneers.

Service to these companies means a field of future prosperity rich enough to make for the whole picture business of America a mighty parallel.

Who will send F. Marshall Sanderson, Tientsin, China, a few matrixes? Who is going to roll up the curtain that separates New York's home offices from the light of the rest of the horizon?

A Fortunate Condition

A FULL-PAGE article in a recent Sunday edition of the New York Sun is headed: "New Era Finds Film Stars Leaning on Playwrights as Never Before." This is merely one way of stating a fortunate condition. The moving picture is steadily improving. The followers of the film are demanding a better grade of drama and the producers are turning to the works of the best modern authors for scenario material. This will demand better technic from the scenario writers, if the most is to be made of the stories that are being purchased at advanced prices, and corresponding skill on the part of everyone connected with the production of these best sellers and well known stage hits.

It isn't fair to put all the blame for the failure of many stories in the past on the stories themselves. Better craftsmanship on the part of the scenario writer and the director would have made many of them acceptable. A deeper knowledge of the "Don'ts" of showmanship would have prevented any scenario writer or director from allowing the hero or heroine of a picture to lose the sympathy of the spectator, as has been the case many times in the past; also the importance of keeping the hero or heroine the central figure of the story would not have been underestimated.

One producer is quoted in the articles as saying that the moving picture public cannot be fooled, and then naming a picture that the public did not take to at all. The star had scored big hits in most of her previous pictures, but her following forgot all about her charm when she was given a character in which she lost the sympathy of the spectators and it was transferred to one of the minor parts. The necessity of having a theme that starts when the picture starts and carries through to the finish is another rule that cannot be avoided if the picture is going to satisfy the public.

Even in the old days of which Lawrence Reamer speaks in the article when the star and not the play was the thing and the actress had only to choose her parts from the round of standard dramas the box-office returns showed that the public had its favorite plays—the ones in which the stars did their best work. Mr. Reamer's statement, "The vehicle in which her talents were exhibited never counted in the past," is not borne out by the facts in the case: Booth did the biggest business of his career in Hamlet, his greatest part, and Mary Anderson made a like financial and artistic record as Juliet.

Personal and Otherwise

R. EUGENE GOLDSMITH left for Chicago April 11 to join the sales force of the Pathe exchange. Mr. Goldsmith was for some years with the Kleine Company in Chicago and a representative in Pittsburgh and Canadian territories.

* * *

Adolph Eisner, of the Doric Theatre, Kansas City, was in New York the weeks of April 6 and 13 inspecting all the finest theatres of this section, fine-tooth combing for all the latest and up-to-the-minute wrinkles of equipment. At the same time he took note of the different methods of presentation, stage and screen effects and musical settings. The Doric is of Doric architecture and its furnishings are of the most artistic character. "If there is anything that New York can show us," said Mr. Eisner, "I am from Missouri and willing to be shown. The Doric wants the best and newest."

* * *

While in the Hotel Astor a few days ago we met C. S. Edwards, one of the pioneers of the industry. For years he was identified with the Yale Amusement Company, General Film and Pathe organizations.

* * *

Sergeant R. D. (Dell) Goodman, of the Sixty-third Field Artillery, who has just obtained his release, has gone to Chicago as special feature salesman for Pathe.

* * *

Nugent Flynn, of Kansas City, franchise holder of the First National in his territory, was in New York last week and will probably be here for the general meeting of the First National executives at the Hotel Astor on April 21. Mr. Flynn has been making note of general conditions in these parts and keeping his eyes open for anything new and worth while in pictures. He reports business excellent in Kansas.

* * *

T. F. Lavender, former press agent with the Newspaper Enterprise Association, has been with the heavy tank corps, stationed at Camp Meade. He will take one of the tanks through the country for the Victory Loan drive.

* * *

Walter S. Rand, personal representative of Douglas Fairbanks, has been in New York for the past week and is now leaving for Boston. He is accompanied by Louis Thompson, who acts as Mary Pickford's personal representative.

* * *

Frank J. Marion enjoyed the rare delight of meeting for the first time his own son, now six months old, when Mr. Marion lately returned from his sojourn in Spain. Master Marion was born while his father was abroad representing the Committees on Public Information.

* * *

Frank Rembush, of Indianapolis, arrived in New York this week to confer with some of the executives of the Motion Picture Exhibitors of America, Inc. En route he stopped at Philadelphia for conference.

* * *

John McAleer has resigned the management of the Pittsburgh branch of the Universal Film Exchange, Inc. For two years he has held that position and leaves with the best wishes of the Universal. He will spend a few weeks visiting his family in Brooklyn, New York City, and greeting his two sons who were in France with the 27th Division. He has several business propositions under consideration, but is not yet ready to announce his future plans. The management of the Universal Pittsburg exchange will now be presided over by H. Stern, who was traveling salesman.

* * *

Arthur Leslie is now with E. A. McManus as manager of the industrial department. His experience in industrial advertising and exploitation makes him a valuable adjunct to the enterprises in which E. A. McManus is interested.

* * *

Larry Trimble greeted us from the window of a taxicab while passing up Fifth avenue, Tuesday, April 15. He has just arrived in town from Spokane, where he has been general director for the Capital Producing Company.

* * *

Charles Moyer, with the George Beban Pictures Corporation, will leave for the coast next week. On his way west he will visit his folks in Pennsylvania.

* * *

Miles Lasker, special representative in Texas for Famous Players-Lasky, has returned to New York after an absence of two months.

* * *

The Select will hold a convention of its exchange managers from all over the United States at the Hotel Astor during the week of April 21.

* * *

J. R. Grainger, who has been on the coast for the last three months representing Marshall Neilan, has returned to New York. Mr. Grainger was formerly a Fox representative.

C. F. Zittel, Jr., Dead.

C. F. Zittel, Jr., only son of the widely known dramatic editor of the Evening Journal and head of the International Film Service, died early Tuesday morning at the home of his parents in New York. He was barely nineteen and had been ill scarcely two weeks. Tonsilitis developed an infection, the poison from which distributed itself throughout the system. Blood transfusion was resorted to, after specialists gave the boy up, but without avail.

"Zit" had appointed "Florian," as he was best known, as his assistant, two weeks ago. He was taken ill on the very day he was supposed to have begun his new duties.

Powers Making Loan Films.

An order for moving pictures for the promotion of the Victory Loan has been placed with the Powers Film Products Company. The Rochester plant of the company will do the work. The force has been working night and day on the order. Among the pictures completed are "Holding On" and "Private Dillboy."

These pictures show the work and hardships of the American troops on the French front. Each picture has a message for every one in the United States not to hesitate to buy bonds of the Victory Loan.

Over two and one-half millions of feet are being used in the completion of the order.

Louis Sherwin Now on Goldwyn Scenario Staff

LOUIS SHERWIN has arrived at Culver City, Cal., to join the Goldwyn scenario staff. Formerly a Los Angeles newspaper man, he was until recently a special press representative for Goldwyn publicity in New York, previously distinguishing himself for his keen dramatic criticisms on the New York Globe for eight years. It was this work that attracted the attention of Samuel Goldwyn, who induced him to abandon newspaper work and bring to motion pictures the same acute critical faculties that characterized his reviews.

It is the Sherwin who has spent years studying the literature and drama of the world whose energies are to be devoted to that part of the film which producers recognize more and more as the foundation of superior production—the scenario. He undertakes his new assignment not only as a man experienced in the drama, but with an extensive knowledge of the newer art of the motion picture in all its angles, distribution as well as creation, gained in his contact wth the executive offices in New York. His intimacy with the amusement field makes him a valuable addition to the staff at the Culver City studios, where his judgment in the selection of material for Goldwyn pictures will be given wide scope.

First United Artists Film a Fairbanks, September 7

OSCAR A. PRICE, president of the United Artists Association, has arrived in New York and is now engaged in locating suitable offices to be used as permanent headquarters for this organization. Mr. Price reports that everything is progressing smoothly and that it has been decided to make the first United Artists release a Douglas Fairbanks picture, which will be ready for distribution about September 7.

Mr. Price also reports that W. G. McAdoo, general counsel of the company, expects to arrive in New York during the coming week, but that he will not occupy the company's offices. He will make his headquarters at his own law offices in lower Manhattan.

Millard Crouch Is Back from Strenuous Service

MILLARD CROUCH, better known as "Mel," brother of George Crouch, who handles all of the money matters of the Crandall string of theatres and is one of Harry M. Crandall's right hand men, is back in Washington from overseas. Mel, just before going into the Army was employed by Mr. Crandall at his Ninth and E streets theatre. He enlisted in a troop of District of Columbia cavalry when the call for volunteers came.

Bingham Vacationing.

Edfrid A. Bingham, dean of the Goldwyn scenario staff in point of service, is taking a much needed rest. Necessity compels him to begin his vacation with a period at the California hospital, where he went Sunday for an operation, after which he probably will convalesce in the country and grapple mentally with his next scenario.

"UNPARDONABLE SIN" IS SET FOR MAY 2

Harry Garson's Blanche Sweet-Neilan Feature Is Big Hit in San Francisco—Long Runs Predicted

NEW YORK is the next citadel which the Harry Garson forces plan to assault with "The Unpardonable Sin." The big picture, starring Blanche Sweet under the direction of Marshall Neilan, is scheduled to open at the renovated Broadway Theatre Friday evening, May 2, for an indefinite engagement of which great things are expected. The accompanying photograph shows crowds standing in front of the California Theatre, San Francisco, the night the production opened.

Crowds in Detroit, where the picture was given its premiere at the Broadway Strand Theatre, were equally large.

At the present writing Wm. Rudolph is in Chicago doing work preliminary to the opening of "The Unpardonable Sin" at the new Jones, Linick & Schaefer Theatre in the Loop district, the Randolph, Sunday, April 20. During his absence, the Garson interests in New York, insofar as they pertain to "The Unpardonable Sin," are being looked after by Herbert H. Sonborn, general sales manager.

Most of the territory on the picture has already been sold, the most recent announcement being the purchase of Kentucky and Tennessee by Colonel Fred Levy, of Louisville.

Film Goes Over in San Francisco.

The return of Blanche Sweet to the screen, through the medium of "The Unpardonable Sin" has been hailed with delight by San Francisco theatregoers and the California Theatre has been filled to capacity at all performances during the week. Manager Eugene Roth is proud of the program of which this production is a part, and the general public has also acclaimed it as a very near approach to the one hundred per cent. show. On the opening day the California Theatre orchestra, augmented to sixty-four pieces, rendered a most ambitious concert. The great organ, played by Eddie Horton, was heard with the orchestra. The California Theatre orchestra is now heard at both matinee and evening performances.

The Pacific Coast premiere of "The Unpardonable Sin" was made noteworthy by the presence in person of the star, who came up from Los Angeles accompanied by Clara Kimball Young, Harry Garson, business manager for both stars, and Marshall Neilan, director. Clara Kimball Young spent considerable of her time in looking over a studio site and in selecting locations for her next film production, which is to have Belgium for its scene.

All Chicago Publicized for "Eternal Magdalene"

ALL precedents in advance motion picture publicity will have been smashed when the big Goldwyn special, "The Eternal Magdalene," enters the Chicago Loop district, April 20, where it has been booked at the Bandbox Theatre in advance for a run of four weeks by Manager James Keane.

Manager Keane has planned a campaign of publicity that is aimed to reach every home in Chicago and penetrate far and wide into the territory that looks to Chicago as its metropolitan center. Not only will every publicity medium be enlisted, but a special publicity representative has already been appointed to push this important special and to see that no possible opportunity is wasted to draw the attention of the public to it. Aiding him will be the co-operation of Goldwyn publicity and Goldwyn billing.

Sydney Abel Sails for Europe for Fox.

Another indication of the bigness of the plans which William Fox and Winfield R. Sheehan have formulated for the extension of the Fox Film Corporation's producing and distributing activities in Europe was given when Sydney Abel, head of the corporation's contract department, sailed for England. He will meet Mr. Fox and Mr. Sheehan in London.

"The Unpardonable Sin" Had Some Pardonable Crowds in 'Frisco.
As shown by the above mob at its premiere at the New California, capacity 2,700, on April 6.

The exact nature of Mr. Abel's mission has not been announced, but it is understood that he will be absent several months. It is considered likely that Mr. Abel's work will be that of assisting Mr. Fox and Mr. Sheehan in establishing new branch offices.

F P-L Will Boost "V" Loan by Window Demonstration

FOR the three weeks covering the great drive for the Victory Liberty Loan, Famous Players - Lasky, through an arrangement with Aeolian Hall, will occupy the immense window facing Bryant Park, on West Forty-second street, with a demonstration of moving picture making to assemble the crowds while workers for the Fifth Loan solicit subscriptions. While it is not at all probable that the window will be active all of the time, the demonstrations will be given at hours when the most people are passing to insure the largest possible audience.

Beside the moving picture features there will be in frequent attendance stage and opera celebrities to diversify the "bally-hoo" and to keep pace with the daily announcements of what will happen in the big window. The "framework" will be an exact duplicate of one of the sets used for Marguerite Clark's production of "Come Out of the Kitchen." This set will be erected Friday evening, April 18, at 5:30, while the street crowds watch the work.

By April 21 a stand will have been erected in front of the building in preparation for the "official dedication" of the window at noon on that day. With the set complete and ready, a huge American flag will cover the window and at 12 noon, on Monday, May Peterson, one of the Metropolitan Opera House singers will "unveil" the display and sing the national anthem.

Kahn & Greenfield to Have New House.

The Kahn & Greenfield Circuit, which conducts the New Filmore, New Mission and Progress theatres in San Francisco, is to branch out shortly, having made arrangements to take over a theatre to be erected at Santa Cruz. The building will be erected by Fred D. and Minnie Hihn at a cost of about $100,000 and the local exhibitors have taken a twenty-year lease on the premises. The location is at Pacific and Walnut avenues and work on the theatre will be commenced within sixty days.

Universal's Cincinnati Exchange Wins.

Upon his return from Universal City, President Carl Laemmle, of Universal, has announced that in the exchangemen's competition for gross business on Bluebird subjects released prior to March 10, for the month ending April 10, that the Cincinnati exchange, under the jurisdiction of Lou Baum, had established a record for business on the former program features. Universal exchanges are being judged according to new business contracted for during thirty day periods.

There is a saving of $4.80 *to those who pay the annual subscription rate of* $3 *to Moving Picture World. The newsstand price is* 15 *cents.*

PUTS END TO "SPOONING" IN THEATRES

Dallas Manager Gets Up a Set of Three Cards for Distribution Among Offending Male Patrons

HERSCHEL STUART, manager of the Hulsey theatres in Dallas, is the originator of a plan which has been used successfully in putting an end to "spooning" in his playhouses.

The usher is provided with sets of cards—three each—which are handed in regular order to male patrons found with their arms around their companions.

The first card, which, by the way, generally gets results, reads as follows:

Dear Sir: You are doubtless not aware that you are sitting in a more or less compromising position, especially considering the fact that you are in a public gathering. There are people sitting back of you who may misunderstand your conduct. Will you kindly remove your arm from the back of the seat occupied by your companion—lest you jeopardize the good name of the lady and of the theatre. We hope you will accept this suggestion in the friendly spirit in which it is given.

THE MANAGEMENT, HULSEY THEATRES.

Sometimes the first card does not accomplish the desired results and then the following second notice is used:

Dear Sir: To protect the good name of your companion, kindly do not sit in a position that may appear to others as "out of place." True, their opinion may mean nothing to you, but it may reflect upon the character of the good woman who accompanies you, and likewise cast reflection upon this theatre. Neither you nor we can be too careful when a lady's honor is at stake. If she is your wife, all the more reason you should want to protect her. Thank you.

THE MANAGEMENT, HULSEY THEATRES.

Then, as a last resort, the following third notice is used:

Dear Sir: Love may be blind—but people sitting back of you are not. The management again requests that you refrain from making any further demonstration of affection in this public gathering. Our reputation is at stake, and we will protect ourselves immediately if you do not comply with our previous requests, by asking you to leave this theatre.

THE MANAGEMENT, HULSEY THEATRES.

Picture Men Leave For Siberia.

Under the auspices of the International Committee of the Young Men's Christian Association, eight men have left New York for the purpose of bringing the motion picture to the American Expeditionary Forces in Siberia. They sail from Vancouver April 19.

Heading the contingent is Director Leonard Martin, who has been in charge of the Washington office of the Community Motion Picture Bureau. With him are Herbert Spencer Crolly, of Pleasantville, N. Y.; Jesse Seadeek, of Rochester; Leslie P. Martin, of Boston; Earl R. Snavely, of Clearfield, Pa.; Emil Minder, of New York; Charles Diller, of Hugo, Colo., and Forest V. Bockey, of Waterloo, Iowa.

Protests Against Bill Admitting Children

The Children's Aid Society of Galt, Ontario, has raised a protest against the proposed legislation of the Ontario Legislature which provides permission for the admission of unaccompanied children to picture theatres when a matron is employed by the theatre. The Galt society has declared that the children should be allowed in the theatres only when accompanied by their own parents. The society also asks that the present law be more strictly enforced. The society suggests that exhibitors be permitted to arrange children's shows for Saturday afternoon under the supervision of local public school boards.

Alfred D. Bell, Treasurer of Nicholas Power Company

ALFRED D. BELL, treasurer of Nicholas Power Company, Inc., is a native New Yorker, having been born in the metropolis in August, 1886. Upon completing his education he entered the banking business, in which he remained for almost four years. Having thus obtained a good working knowledge of business, he branched out into the fields of real estate, where his efforts met with success.

About this time Mr. Bell became interested in politics. This interest was shared to such an extent by the Republican voters of the Twenty-ninth Assembly District of New York County that he was elected for two successive terms to the New York Legislature.

Alfred D. Bell.

Mr. Bell enlisted in May, 1918, as a private in the Ordnance Officers' Training Camp at Camp Hancock, Georgia. Here he rendered valuable service as an instructor in machine gun operation. At the time of his discharge he was a Second Lieutenant.

Mr. Bell is now devoting his entire time and energies to his duties as treasurer of the Nicholas Power Company, Inc. Although not an ardent clubman, Mr. Bell belongs to the Union, Metropolitan, Republican and City clubs, and is also a member of the Sons of the Revolution. He is a keen sportsman, and vacation time finds him either on the golf links or off on a hunting trip in the Canadian woods. There are many things about Alfred D. Bell that speak for character. One of these is that he is democratic to a degree.

Norma Talmadge to Aid Loan Drive.

Norma Talmadge has arranged with the Willys-Overland Company to have a motion picture exhibit in their Broadway windows at Fiftieth street, all during the coming Victory Liberty Loan Campaign. Miss Talmadge has received several requests from the Government loan organization to take an active part in the new drive, and at the suggestion of Miss Alice S. Emerson, of the Second Federal Reserve District, she will have charge of the block between Fiftieth and Fifty-first street on Broadway.

Some of the devices Miss Talmadge will use to attract crowds are the projections of scenes in colors from her most popular pictures illustrating four different popular songs which have been dedicated to her; tableaux by members of the Norma Talmadge Film Corporation, of patriotic appeal; motion pictures, and a display of war paintings by prominent magazine illustrators.

During certain hours each day Miss Talmadge will herself sell bonds, giving an autographed photograph of herself to each purchaser.

Theatrical Profession Aids Loan.

Captain Charles B. Dillingham, of Hippodrome fame, will head a committee of actors and producers who are to compose an Advisory Talent Committee to co-operate with the Division of Meetings and Music in the forthcoming Victory Liberty Loan. The committee is composed of men internationally known in the amusement world ranging from Gatti-Casazza, of the Metropolitan, to Florenz Ziegfeld, Jr., of the Midnight Frolic. All of the stars and associates of the various firms will offer their services to aid the Victory Liberty Loan. The importance and value of the work performed in previous campaigns by these aggregations cannot be estimated

Simplex Office Undergoing Change.

E. M. Porter, general manager of the Precision Machine Company, announces that increased business has again necessitated the changing around of the office arrangement which prevailed at the Simplex factory and which, at the time of its installation, was considered adequate for some time to come.

That section of the office formerly occupied by exhibition machines is now being fitted up to accommodate the large bookkeeping and auditing department, whose present quarters, when made over, will house the Sales Department.

Marion Davies May Go to Charleston.

Marion Davies and her company expect to leave New York this week to complete the exteriors on a production work on which has been under way for three weeks at the Paragon Studios in Fort Lee, which C. F. Zittel took over for several weeks. It is expected that Miss Davies and her company will go to Charleston, S. C.

ROTHAPFEL PROGRAM SETS NEW RECORD

A Day and Date Showing in Forty-five Cities of Complete Entertainment Not Before Known

FOR the first time in the history of the theatre, either on the speaking stage or on the screen, a complete program of entertainment will be given, day and date, in more than forty-five cities throughout the country, when the first Rothapfel Unit Program is given to the public in May.

The records at the Independent Sales Corporation, handling the distribution of the Rothapfel Program, show that during the week of the Program's release more than forty-five of the biggest houses in the United States will show it, day and date. No promises concerning the merits of the factors representing the Rothapfel Unit Program are made by the producers. They do, however, have every confidence in the work. The exhibitors and the public are to judge for themselves.

Frank G. Hall, president of Independent Sales Corporation, and his staff of assistants are doing everything known to modern exploitation, advertising and publicity to assist the exhibitor in presenting to his patrons this program. Contracts have been signed by Mr. Hall for space on the billboards throughout the country. The special representatives now out have with them every possible aid in the way of suggestions and exploitation material so that the exhibitor may know what to expect and how to bring the Program before his patrons.

Helps to Exhibitors Are Ample.

Harry P. Diggs has prepared a booklet, finished in purple and gold, which has been pronounced one of the most artistic mediums. It contains a short synopsis of the subject matter of each of the features in the Program, and statements by Mr. Rothapfel and Mr. Hall.

The twenty-four sheets for the public stands also were prepared by Mr. Diggs. These have been placed on the most conspicuous boards coming under the jurisdiction of the leading billposting companies. The newspapers throughout the country have given columns of space to comment on Mr. Rothapfel's record as an exhibitor and on his venture in the producing field.

Arthur Levey,
Exporter and importer, back from France.

Baltimore League Prepares for Coming Exhibitors' Ball

A FULL report of the activities of all the committees appointed to arrange for the Fourth Annual Moving Picture Ball to be held in Baltimore on Friday night, April 25, and the matter of opposing the holding of back lot carnivals near the moving picture theatres during the summer months, were the principal subjects which came up at the meeting of the Exhibitors League of Maryland on Sunday night, April 13.

The meeting was presided over by President Louis Schlichter, and was called to order at 8:30 p. m. Charles B. Eyer, secretary of the league, read the minutes and then Thomas D. Goldberg read a report on the progress which had been made by the various committees arranging for the ball.

Stars to Be Dined.

Those who were present at the meeting included J. Louis Rome, William Tyler, Milton Caplon, C. H. A. Stroebel, Joseph A. Winkel, Thomas D. Goldberg, Frank A. Horning, Sam Flax, E. C. Sandell, J. F. Ritterpush, J. Rabinovich, Charles B. Eyer, Louis Schlichter, Joseph Brodie, I. Rosenbauer, Julius Goodman, I. Levine, A. Albers, R. L. Byrum, Charles A. Hicks, William E. Stumpf, I. Berman and M. A. Berger, R. Evans, Baltimore American; Stewart Gibson, Baltimore News and Exhibitors' Trade Review; Mr. Ehrman, Baltimore News, and J. M. Shellman, Sun and Moving Picture World.

Arthur Levy Opens Office for Film Export and Import

BACK from France full of "pep" and new ideas, Arthur Levey, well-known film exporter, has inaugurated the World-Wide Distributing Corporation, with offices at 911 Brokaw Building, New York. Although he returned to the United States only a short time ago, Mr. Levey has already put in operation many of the plans conceived by him while still in uniform.

It is said that the young film man's ideas of propaganda pictures for sustaining the morale of the Nation has received hearty approval in official circles in Washington, and it is understood that Mr. Levey will immediately put some of his plans into operation. He leaves for England in a few days.

Before he became an actor in the Biggest Show Ever, Mr. Levey was a successful state-right distributor. He also exported and imported many important photoplays, among his imports having been "A Message from Mars," "The World, Flesh and the Devil," "Lady of Lyons," "Harry Lauder Comedies," "Little Lord Fauntleroy," etc.

Pauline Frederick
As she appears in "One Week of Life," her coming Goldwyn.

C. E. Shurtleff, Inc., Ready to Produce London Stories

THE movement for the production of big special pictures received further impetus this week with the formation of C. E. Shurtleff, Inc., to produce the Jack London stories.

Incorporation was made possible through the entrance of J. Frank Brockliss into the situation. Mr. Brockliss, who is well known in the film industry, has had sixteen years' experience and a thorough knowledge of all phases of the film business, not only in America but in Europe and England as well.

It is Mr. Brockliss' first excursion into production, but according to his own statement he is very much impressed with the possibilities contained in the Jack London material, and the ideas and plans laid out by Mr. Shurtleff for the production of super-pictures produced in the most modern and complete methods.

Shurtleff Formerly Hodkinson Manager.

It will be remembered that Mr. Shurtleff, who was formerly general sales manager for the W. W. Hodkinson Corporation, went to California about a month ago and returned with the Jack London material sewed up as far as the picture rights were concerned. Mr. Shurtleff's idea is that in the past the author has not received proper credit in picture exploitation, and in the producing of the Jack London material his plan is to alter all this and feature the author rather than the star.

Production to Begin Soon.

"We will have our own offices open by May 1," said Mr. Shurtleff, "although temporarily we will be located at Mr. Brockliss' office, 729 Seventh avenue.

"Production will be commenced about this time also. We are scenarioizing several stories now, and the title of the first one will be decided some time this week, also the director and a portion of the cast.

"The firm of J. Frank Brockliss, Inc., will handle all the foreign rights for all the material that we make.

ELSIE FERGUSON IN A NEW RELEASE

According to This Favorite Player's Own Opinion, Her Next Artcraft Picture, "Eyes of the Soul," Has One of the Most Sympathetic Heroines of Her Screen Career

By Edward Weitzel

THE gentleman reclining on the floor at Elsie Ferguson's feet was not making love to her. It is true, he was addressing her in terms of endearment and emploring her to fill his heart with happiness by promising to become his wife; but he stood no chance and he knew it. So he was generously showing the other fellow who was sitting alongside of the lady with his arm around her how the thing was done. That is one of the disadvantages of being a director: You thoroughly explain to the handsome leading man the sure way to win the heroine, while he holds her in his arms and is saved the trouble of trying to think it out for himself.

Fancy looking up into the eyes of a beautiful woman and swearing that you love her better than anyone else on earth and finishing up with: "That's the way I want it done, old chap. Try it, please?"

Director Fitzmaurice didn't seem to mind, though. He got up from the floor and watched intently while the fellow who had the inside track followed instructions, and expressed his approval when the love making was over.

The warning bell sounded, the pounding and sawing and babel of sound in the studio stopped and, with a pair of spotlights playing on the heads of the lovers, the scene was transferred to the strip of film inside the camera.

A Chat Between Scenes.

There were several comfortable armchairs over in one corner of the studio, backed by a half-completed set. A table with lights and make-up material turned the place into a temporary dressing-room. When Elsie Ferguson walked slowly from the love-making scene and sat down in one of the armchairs, it was evident she was still under the spell of the emotions she had just been expressing. She recovered herself after a moment's rest and took up the conversation which had been interrupted when the director nodded that everything was ready for another scene of "The Avalanche."

Star's Part a Dual Role.

"You wanted to know about my part in this picture?" she began. "It is a dual role; I play a mother and a daughter. The girl in the early stages of the story is quite young; in fact, the most youthful person I have ever acted for the screen. The first time I dressed for the character and came down into the studio, no one knew me. I passed the messenger who had been sent to call me, and, although we looked each other straight in the face, he went on to my dressing-room and came back with the information that I was not to be found. Everyone was amused when Mr. Fitzmaurice surprised the messenger by exclaiming: 'Not to be found! Nonsense, my boy! You've let a woman deceive you about her age, that's all. She's here and waiting to go on with the scene.'"

While Elsie Ferguson was talking, the cameraman was busy shifting his camera, and the electrician, perched on a platform up where the ceiling is popularly supposed to be and wasn't, had trained several of his spots at a new angle over the top of the handsome interior set. Another nod from the low-voiced director and the star joined him and the two gentlemen in evening clothes, who were in the next scene. There was no hurry, no excitement. The instructions were given quietly, but when the rehearsing started, the moment in the play proved to be an intense one. When Elsie Ferguson left the scene, her eyes were wet with tears.

"Eyes of the Soul."

Questioned about her latest completed picture, "Eyes of the Soul," the Artcraft production, founded on George Weston's story, "The Salt of the Earth," it was evident the impersonator of its heroine found the subject more than ordinarily pleasing.

"I think the picture will be liked," Elsie Ferguson replied. "Its story is not at all complicated, just the tale of a woman's loving sacrifice for a blind soldier. Everything about it is beautifully true and human, and it shows how one sightless hero's future was made useful and happy by the courage and devotion of a girl whose pity ripened into love. The character of Gloria Swann, a cabaret dancer, is the best part I've had since 'The Rise of Jennie Cushing.'"

"There was something very fine about that young woman, Miss Ferguson."

"Yes; but Gloria is just as fine, only in a different way. One thing about 'Eyes of the Soul' surprised me: We all thought it would have its strongest appeal to women, but whenever it has been given a prerelease showing, the men among the spectators have spoken enthusiastically of their admiration for Gloria and her willingness to become the eyes of a blindman."

"No doubt they appreciate the willingness shown by women in every walk of life to help the men who have come back from war maimed and almost helpless."

Taking Toll of the Actor.

Elsie Ferguson always puts a great deal of her own self into a part she is playing; that is evident in all her pictures. She did not reply at once. Her thoughts seemed to be travelling back to the time she was living the life of this girl of the cabarets before the camera.

"I am very fond of Gloria," she said finally. "I have never felt she would have acted in any other way than the one the author marked out for her. That is what makes her so real to me, of course."

"The part was not a hard one to play then?"

The devoted followers of this screen favorite are familiar with the expressive little droop of one corner of her mouth by which she conveys so many different moods. She repeated the movement before answering:

"No—not hard to understand, but she is a girl of much feeling, and that always takes its toll of the actor."

How Gloria Helps Her Husband.

"Do you mind giving a few more of the details of the story, Miss Ferguson?"

"The most important situations are Gloria's refusal to accept the wealth and position offered her by Judge Malvin after she meets Larry Gibson, the blind

The Blind Soldier She Loved Meant More Than the Wealthy Jurist.
So Elsie Ferguson devotes herself to the soldier-laddie in "Eyes of the Soul."

soldier, and the scene where she confesses her love for the man whose helplessness seals his own lips. In spite of its theme the story is never morbid and is lightened up by the naturally sunny dispositions of both Gloria and Larry."

"Does Gloria keep on with her dancing after she becomes Mrs. Gibson?"

"No. That is one of the clever points in the plot. Larry is able to earn a living for them both—only Gloria makes it possible. Her husband had written a number of songs to amuse the boys in the trenches. Gloria hears him play them on his banjo. She learns them, gets the manager to let her sing them at the cabaret and they make such a hit they establish Larry's reputation as a song writer. His royalties bring in a comfortable living for the family."

"Larry must be a regular fellow all through."

"He is; brave and cheerful no matter what happens. His wife has every right to be proud of him."

"And Gloria is the 'eyes of the soul' referred to in the title?"

"Not entirely—there's a baby boy who, Gloria tells Larry, will also help him to see."

A Swift Shift of Feelings.

The signal from the director which called the creator of Gloria back to her present task, was not detected by the interviewer, but when Elsie Ferguson rose from her chair and started for the set in the middle of the studio, she had dismissed the heroine of "Eyes of the Soul" from her mind entirely and was responding to the nature of this newer woman whose sorrow or joy she was to make her own.

Elsie Ferguson lives the part as she portrays it for the screen.

BRANDT TO BUILD BROOKLYN THEATRE

President of Borough Exhibitors Will Erect Structure Costing $250,000 and Seating 2,400

PLANS have been filed with the building department in Brooklyn Borough by the St. Marks Amusement Company for a theatre seating 2,400 persons. The structure will replace the present Carlton Theatre and Airdrome, at Flatbush and Seventh avenues. It will cost $250,000. The house will be built on an irregular plot fronting 100 feet on Flatbush avenue and 125 feet on Park place, taking in 288, 290, 292, 292a and 294 Flatbush avenue, and 135, 137, 139, 141, 143, 145, 147 and 149 Park place.

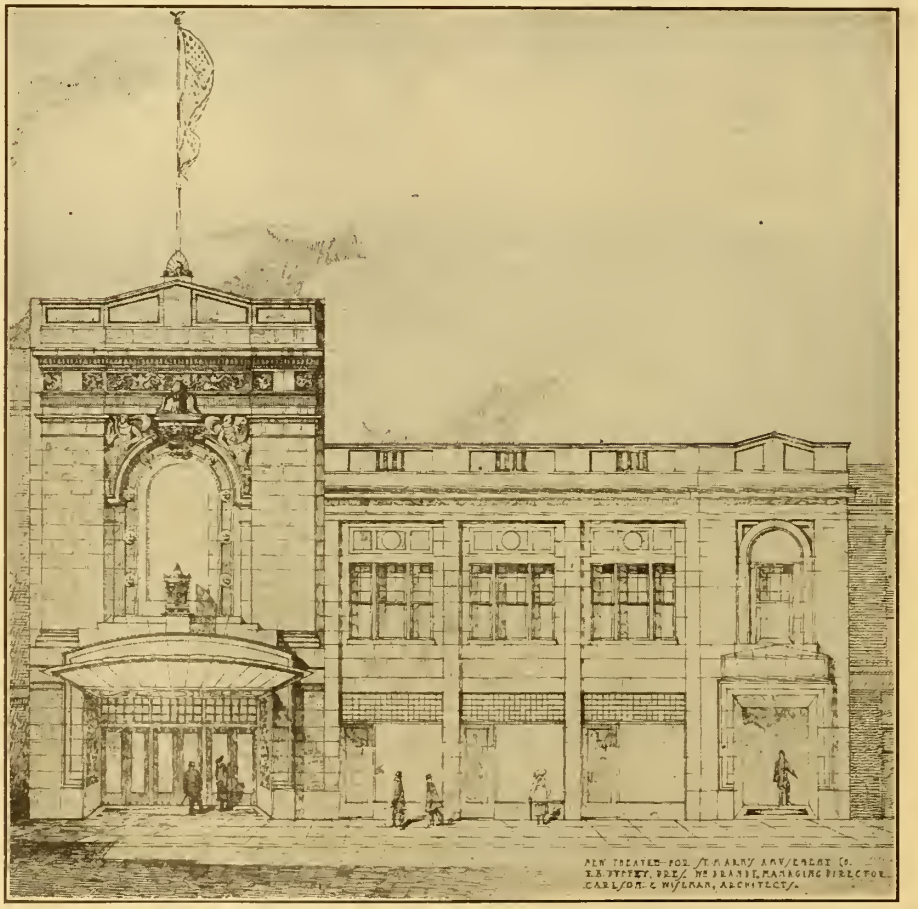
The officers of the St. Marks Amusement Company are Thomas A. Duffey, president, and William Brandt, general manager. Mr. Duffey is a prominent insurance man, living at Sea Gate. Mr. Brandt is president of the Motion Picture Exhibitors' League of Brooklyn and conducts several picture theatres in the borough.

Mr. Brandt says it is the intention of his associates and himself to give Brooklyn the finest exclusive motion picture theatre in New York. Many striking innovations will be introduced in the construction of the house. The unusual ground plan lends itself to some of these. This involves among other things a scheme of projection altogether new to the larger houses in the East.

There will be no stage in the new theatre, but instead it will be provided with a platform large enough to provide for an orchestra of fifty musicians. Supplementing these will be what is described as the largest organ installed in any motion picture theatre in the country.

Retiring rooms for men and women will be situated on the mezzanine floor and are planned to be sumptuous. Also on the same floor will be a women's tea-room and a baby's nursery; the latter in charge of a registered nurse, which will be available to mothers at matinees.

Mr. Brandt declared the chief aim of the promoters will be to provide exclusive pictures and music of the higher order. For the latter factor in the program large plans are being worked out, it being stated that negotiations are under way with a leader of a symphony orchestra who is a man of international repute. It is expected the new theatre will be finished in time for the next season.



How Brandt's New House Will Appear When Completed.

Stir Butte Fans by Use of Publicity Letter in Ad

RALPH RUFFNER, manager of the Rialto Theatre, Butte, Mont., recently furnished ample evidence of the value he places upon Paramount and Artcraft press books in assisting him in the composition of his newspaper advertising.

Just prior to the showing of Cecil B. DeMille's Artcraft production, "Don't Change Your Husband," at the Rialto, Mr. Ruffner clipped one of the letters to patrons from the press book and heading it, "A Statement to Butte Theatre Patrons," used it bodily in one of his advertisements.

Writing to the Famous Players-Lasky publicity department, Mr. Ruffner says of the advertisement: "It attracted flocks of attention, because fans wanted to know what the Sam Hill was the matter now—for they figured something was wrong when we addressed 'A Statement to Butte Theatre Patrons.'"

The advertisement in question was most striking in appearance, the text being set in a shield of original design, with background of heavy perpendicular black and white stripes.

Honor Flags for Victory Loan.

The Government Loan Organization for the Second Federal Reserve District has been supplied by the Washington headquarters with 50,000 Industrial Honor Flags, to be awarded organizations throughout the district during the Victory Liberty Loan campaign. Twenty thousand flags will be used by the Advisory Trades Committee for distribution in the Metropolitan District; 20,000 will be sent to the sub-district headquarters and 10,000 will be held in reserve.

The new flags are bordered in red and bear a blue roman numeral V, on a white background. Beneath the V in blue letters is the title, "The Victory Liberty Loan." On the bottom in red letters is printed, "Awarded by the United States Treasury Department." The flag is two feet, six inches wide by two feet, nine inches long.

These flags will be awarded to all organizations in which 70 per cent. of the membership subscribe to the loan.

News of Los Angeles and Vicinity

By A. H. GIEBLER

Producers Sponsor Bill to Enjoin Contract Breakers

A BILL has been brought up in the Legislature at Sacramento by Senator Charlie Lyon, to affect motion picture stars who are tempted to break their contracts and to make them subject to injunctions. The bill was requested by the Motion Picture Producers' Association, of Los Angeles, of which W. J. Reynolds is secretary. The members are from nearly all the studios in and around Los Angeles.

The producers' plaint is that artists sometimes agree to make a picture or a series of pictures under written contract; that some other employer will offer them more money and they will quit; that a judgment takes many months to secure, and that usually the artist is found to be judgment-proof. An injunction would prevent their doing other work until their contract was fulfilled. The bill is an amendment to the code, making an injunction available in case of breach of contract for personal services.

Christie Comedies in Eastern Canada.

Contracts have just been closed between Charles H. Christie on behalf of the Christie Film Company and Jules and J. J. Allen, Famous Players Film Service, of Toronto, for the release of all Christie subjects in Canada, East of Port Arthur. This contract follows closely the deal with the First National for distribution of Christie films in Western Canada.

"In the Spring a Young ——" Four Weddings in One Week

ALBERT RAY, Fox Star, and Roxana MacGowan, of the Mack Sennett Beauty Squad, were married at Riverside, at the Mission Inn, on April 6. The ceremony was witnessed by only a few close friends of the couple. The marriage resulted from a meeting a year ago, when Ray and Miss MacGowan were opponents in a dancing contest at one of the beaches. Ray won the contest, and then was introduced to the girl from whom he had won the prize.

Bracken-Landis.

Bertram Bracken, director of the Henry Walthall features at the National studio, and Margaret Landis, who has been featured in a number of motion pictures, were married on Sunday morning, April 6, by Judge Carl V. Hawkins. The pair left hurriedly to catch a steamer for Catalina Islands, where they will spend their honeymoon.

Hunter-Evans.

T. Hayes Hunter and Millicent Evans were married in Los Angeles on the evening of April 4. Hunter is a pioneer picture director, at present in charge of the Zane Grey production, "Desert Gold," and the bride is a regular stage star, having in her early career supported such stage stars as William H. Crane, Robert Edeson and Douglas Fairbanks. Mr. and Mrs. Hunter are living temporarily at the Van Nuys Hotel, but will soon move into a new home being prepared for them at 2505 Tenth avenue.

Young-Whipple.

James Young and Clara Whipple were married on April 10 at Mission Inn, Riverside, following the signing of the final decree of divorce by Judge Weller, between Mr. Young and Clara Kimball Young two days before. The couple returned immediately after the ceremony to Los Angeles, where Mr. Young is engaged in directing Earle Williams in a feature for Vitagraph. Mrs. Young will continue her work of photoplay writing, and may occasionally appear in a film production.

New Theatre for Santa Barbara.

Construction work on a new motion picture theatre to cost $80,000 was begun last week on West Canon Perdido street, Santa Barbara. E. J. Johnson, who already operates several motion picture theatres in other cities, is the proprietor. The new house will have a seating capacity of 850, and will be 154 feet long by 65 feet wide. There will be no balcony, but the floor will be built in a sort of saucer shaped fashion that will give all seats an admirable view of the screen. The heating and ventilating system will be conducted through airshafts fed by a heating plant and power blowers. A $30,000 organ will be installed to furnish music to accompany the picture program.

Alhambra Entertains Orphans.

Eighty orphans from the Jewish Orphan's Home at Huntington Park were entertained at a special matinee at the Alhambra Theatre on the afternoon of April 5, the chief feature on the program being "Smiles," featuring Jane and Katherine Lee. Jane and Katherine appeared in person as part of the show.

Drives Auto Into Theatre Lobby.

Holton Vice lost control of his automobile while driving along First and Gless streets in Los Angeles one night last week, and drove into the lobby of a motion picture theatre near that corner, injuring an eleven year old boy, and receiving injuries himself. Both the boy and Vice had to be taken to a hospital for treatment. The only damage the theatre suffered was to the posters and advertising display.

High Jinks for Theatre Owners.

The Theatre Owners' Association will give a big high jinks and dinner dance at the Dome in Venice on the evening of April 23.

Film Stars in Salvation Army Show.

Among the volunteer entertainers for the Salvation Army benefit held at Trinity Auditorium last Saturday night were Douglas Fairbanks, in a novelty sketch originated by himself; the Sennett Bathing Girls in "Clothes That Never Saw the Sea;" Jim Jeffries, James J. Corbett and Walter Miller, three champions of

Constance Talmadge Is Playing Peek-a-Boo with Conrad Nagel and Alice Brady Doesn't Know It.
Alice is wiping dishes in "Red Head," while Constance is frolicking in "The Veiled Adventure," their next Select features respectively.

the ring; Bothwell Browne, female impersonator; Fred Niblo, Ince director, in "Impromptu Remarks;" Ruth Roland, vocal solo; Ted Shawn and Margaret Loomis, dancing; Carter de Haven and Flora Parker de Haven in "Vaudeville Reminiscences;" H. B. Warner in a monologue; and Charlie Murray.

These players all gave their services free, and the show wound up a week of intense activity in the great Salvation Army drive for funds to build new houses and dormitories for the poor among whom the army has done its greatest work.

Farnum On Third Zane Grey Story.

William Farnum, with his company and his director, J. Gordon Edwards, left last week for Palm Springs to begin the production of the third Zane Grey story in which he stars. The first two were "Riders of the Purple Sage" and "The Rainbow Trail." The story now in course of production is "The Lone Star Ranger," and more than 70 people and a carload of horses have been sent to Palm Springs to take part in the picture. Among the principal players in the cast are Louise Lovely, G. Raymond Nye, Lamar Johnstone, Charles Clary, Clarence Burton and Alfred Fremont.

The Johnsons Off to Southern Seas.

Mr. and Mrs. Martin Johnson, who have made a number of films depicting the life and customs of the South Sea Islands cannibals, were in Los Angeles for a brief stop on their way back to the islands, where they intend to cap their record with still greater triumphs. Mr. and Mrs. Johnson will travel alone, as they feel they can get better results with the natives by this method. Besides gifts for the savages, they will take only their photographic equipment with them, with special lenses for microscopic work, and other special apparatus.

McAdoos Filmed for News Weeklies.

William G. McAdoo and his family were the subject of several strips of moving pictures, taken last week under the direction of Douglas Fairbanks, who made a special trip to Santa Barbara for the purpose of supervising these pictures. Victor Fleming, official photographer on the George Washington during President Wilson's first voyage to France, was the cameraman, and he had been commissioned to make pictures for several news weeklies.

Film Experts Return East.

Frances Marion, John Emerson and Anita Loos all departed on the same day for New York, where they will continue their work for the screen. Miss Marion expects to return to Los Angeles in the fall to resume her work of photoplay writing.

New Art Building at Ince.

A new structure is being erected at the Ince studio in Culver City to house the art department in charge of Irvin J. Martin. This building will be devoted entirely to rooms for the artists, photographing room, and a room for the making and photographing of mechanical devices to illustrate action in the titles and subtitles. Another new building will contain the costume department of the studio, now in charge of Roy Purdon. One of the three big projection rooms in the administration building is being used temporarily for the wardrobe.

To Awaken Women of Egypt.

Princess Della Patra, niece of the khedive of Egypt, is in Los Angeles for the purpose of filming a picture based on her life's history, and which will be a means of opening the eyes of the women of Egypt to the obnoxious and abhorrent customs of the Orient. The Princess was betrothed at the age of eleven by her father to a Turkish nobleman who already had 33 wives. She escaped from her home through the aid of an Englishman whom she had met while at school in England. No definite plans for the filming of the picture have been announced.

Back from Canada.

Nell Shipman spent a few hours in Los Angeles when she returned from Calgary, Canada, where she and the other members of the Shipman-Curwood Film Company went to film scenes for one of the James Oliver Curwood stories. The company departed for San Francisco, where other scenes are to be made. When these are finished, the interiors will be filmed at the Brunton plant in Los Angeles.

Walsh to Film Evangeline.

Raoul A. Walsh has arrived in Los Angeles from the Eastern studios of the Fox company to remain several months, during which time he will make several productions, among them one from Longfellow's "Evangeline." Miriam Cooper, who is Mrs. R. A. Walsh, accompanied the director, and will play the title role in "Evangeline."

Star to Organize Company.

Frances Burnham, who has been playing leading roles in the productions directed by R. A. Walsh for the Fox company, has returned to Los Angeles, and expects to form a company of her own and produce plays according to her own standards. Miss Burnham was guest of honor at a dinner party given for her last week at the Alexandria Hotel by Ora Carew and Mrs. Pearl Campbell, widow of the late Eric Campbell.

Hoodoo Still Pursues Him.

Not content with supervising the disappearance of Charlie Murray's beautiful jazz shirts a few weeks ago, the special hoodoo that occasionally gets the best of Charlie saw to it that his favorite bracelet—not worn by Charlie, but a gift from him to Mrs. Murray—disappeared from his wife's arm at a dance given by Mr. and Mrs. Barney Oldfield at a Venice cafe last Friday night. Murray has employed detectives to try to recover the property and hunt down the thief.

Zena Keefe.

Who will play for World in "The Amateur Widow."

Has Supervised 570 Film Productions.

Frank E. Woods, supervising director of Paramount productions made at Hollywood, California, has the record of having supervised 570 moving picture plays since some time in 1914, when he began to keep count, and is adding to that number every week that passes.

Supervising, in Mr. Wood's case, means that he has had a certain authority over every picture with which he has been connected, from the selecting of the story to the cutting, editing and assembling of the completed production.

Mr. Woods began his work as supervisor for the old Reliance and Majestic companies, when D. W. Griffith was connected with those companies, and he had a hand in turning out those plays known as Masterpieces, which were distributed by Mutual.

Among the stars whose pictures Mr. Woods has supervised are Norma Talmadge, Henry B. Walthall, DeWolf Hopper, Sessue Hayakawa, Robert Harron, Bryant Washburn, Douglas Fairbanks, Dorothy Gish, Bessie Love, Fred Stone, Constance Talmadge, Jack Pickford and Vivian Martin.

Tally Off to Meeting.

T. L. Tally, proprietor of Tally's Broadway Theatre, left on April 14 to attend the meeting of the First National Exhibitors, who will hold a session in New York on April 22, 23, 24. Mr. Tally, who is vice-president of the association, was actively concerned in organizing the circuit, and was the means of securing many of the big stars who make pictures for the First National program.

Christie in New York.

Charles H. Christie left for New York a few days ago in company with Reginald Warde, foreign distributor of Christie Comedies.

Los Angeles Notes.

Sid Grauman gave a special matinee for the poor of Los Angeles during the run of "Mrs. Wiggs of the Cabbage Patch" with Marguerite Clark. The audience at that matinee consisted of an even three thousand persons, including orphans, cripples and others, of almost every nationality in the world.

* * *

Fred Miller, of the California Theatre, has secured first run rights of the Fatty Arbuckle comedies, the new Drew Paramount comedies, and the new two-reel Christie specials featuring Fay Tincher.

* * *

James W. Anderson, former manager of Clune's Broadway Theatre, is now manager of four theatres in Santa Barbara owned by Mr. and Mrs. Marcus. Anderson's successor at the Broadway is Otto C. Little, who is an experienced theatre manager.

* * *

The Kinema Theatre reserved all seats during the run of "The Unpar-

donable Sin," the Henry Garson production featuring Blanche Sweet.

Studio Shots

Stewart Edward White and Zane Grey, famous authors, are exchanging opinions on picture producing at Brunton. Each writer is supervising the filming of one of his novels.

Valeska Suratt, one-time film star, is playing a vaudeville engagement at the Orpheum Theatre.

Charlie Chaplin entertained Peter B. Kyne, the writer, who recently returned from war, and Kyne's adopted French son, Marcel Dupuis, at the Chaplin studio one day last week.

Edgar Rice Burroughs, author of "Tarzan of the Apes," has come to Los Angeles, with the intention, it is said, of making arrangements to film others of his novels.

Ora Carew has finally completed her first picture for her own company, after thirteen weeks of location and exterior work.

Herschal Mayall is playing a bad man part in "The Open Road," for Universal.

Mary Miles Minter, under the guardianship of her mother, has filed a suit against the American Film Company to recover $4,125 back salary alleged to be due the star.

Clara Kimball Young attended the War Charities ball given on April 8 at Long Beach, and was participant in a mock wedding, playing the part of the bride, with Joe Mottell as the groom.

Mabel Normand has installed a peanut roaster in her dressing room.

Wheeler Oakman is to be leading man for Nell Shipman in the current James Oliver Curwood production.

King Vidor obtained a number of fine baseball scenes for his new Brentwood film, "Better Times," just before the first game of the season opened last week.

Harry Hilliard is Gladys Brockwell's new leading man in her coming Fox feature.

W. Scott Darling, recent Canadian newspaper man, is now assisting Al Christie in the preparation of scenarios for the two-reel special comedies featuring Fay Tincher.

Rex Beach, who has been in Los Angeles all winter supervising the production of his stories at Goldwyn, returned to New York last week, accompanied by Mrs. Beach.

James Harrison, who before the war was a Christie juvenile, has returned from France and will again take up the work of acting for the screen.

Monroe Salisbury and his company are making exterior scenes in the San Bernardino Mountains this week for "The Open Road."

The Frazee Film Company has taken over the W. H. Clifford studio on Santa Monica avenue.

Mary Pickford celebrated her birthday on April 8. It took her almost all day to open up the presents that had been coming for a whole week before.

Naomi Childers is leading lady for Tom Moore in his new picture now in the making at Goldwyn.

David Butler, the "Bebe" of "The Greatest Thing in Life," will support Dorothy Gish in a new picture. Dave is just finishing his part in King Vidor's new play.

Eugene Pallette, now out of the army, is an important character in "Words and Music," a new Al Ray and Elinor Fair feature for Fox.

May Allison will not be annoyed any more by sensational letters from H. Frederick Pfaff, of Los Altos, California, who claimed that she was his "spirit bride." Frederick has been arrested and is detained on an insanity charge.

Fred Fishback, former director of Sunshine comedies, has been signed up to direct comedies at the L-KO studio.

Francelia Billington has been selected as leading woman for "The Pinnacle," with Eric von Stroheim and Sam de Grasse, for Universal.

Robert Gordon has gone to New York to co-star with Sylvia Bremer in a J. Stuart Blackton production.

The cast for Madge Kennedy's new Goldwyn picture includes John Bowers, Herbert Standing, Lydia Yeamans Titus, Robert Bolder, Eugenie Forde, Gertrude Norman, Roger McKinnon and Helen Muir.

Irene Rich is playing a leading part in coming Fox production starring Gladys Brockwell.

Anna Little is leading lady for William S. Hart in his new picture. Grace Darmond is taking her place as leading lady for Wallace Reid at Lasky's.

Louis Sherwin, until recently director of publicity for Goldwyn, has arrived in Los Angeles to join the scenario staff of that company at Culver City.

Mary MacLaren is spending a short vacation in southern California since finishing "Prairie Gold," at Universal City. Thurston Hall, her leading man, is also resting.

Marguerita Fisher, of Santa Barbara, spent a few days of last week at the Van Nuys Hotel in Los Angeles.

Kathryn Adams, Bert Grassby and Bull Montana will all be seen in the new Peggy Hyland picture.

Molly Malone has been loaned by Christie's to Fatty Arbuckle for his new comedy.

E. A. Bingham, dean of the Goldwyn scenario staff, in point of service, is taking an enforced vacation, having had to undergo an operation at the California Hospital.

Mary Pickford entertained Mr. and Mrs. William G. McAdoo at luncheon in her dressing room at the Brunton studio one day last week.

Eugene Mullen, for years head of the Vitagraph scenario department, has been engaged as scenario editor of Universal.

Dorothy Bernard and Frank Morgan, both well known on the screen, are playing in the stage production of "The Man Who Came Back" at the Majestic Theatre this week.

CALIFORNIA GETS ANOTHER RUDE BLOW

Myron Selznick, Back in East Permanently, Says Monopoly on Picture Production Is Undeserved

ONCE more, within the short space of a week, does sunny California get a wallop intended to jolt her off the pedestal of The One and Only Motion Picture Producing Center. P. A. Powers, of Universal, got out the mallet last week, while this time it is Myron Selznick, president of Selznick Pictures, who takes down the sledge hammer from the wall and drives gracefully therewith upon the reputation of the state which has seemed to enjoy a monopoly on the exportation of prunes and photoplay prints.

"All this stuff about California being the only place to make moving pictures is bunk," said Mr. Selznick, and with an upward motion of his hands as if to indicate that the California theory was a balloon which had just slipped its moorings and sailed off into the kingdom of the forgotten.

Entire Selznick Force in East.

The entire Selznick forces left the Hollywood studios last week for New York, where they will be located permanently, proving that although the poet was right when he said that East was East and West was West, there was nothing to prevent a moving picture organization from evacuating the West and conducting a rear-guard action as it did so.

Myron Selznick, who is conducting the rear-guard word battle, went on to say to the Moving Picture World man:

"There is absolutely nothing in this California talk. The weather out there is just as uncertain as it is in the East, and since so great a part of the picture is devoted to interiors, a studio in New York is as good as a studio anywhere else and probably a lot better. Besides, production in New York makes possible the closest co-operation between the producing and administrative branches. What's more, you can get more and better actors in New York than you can begin to get in California."

Commenting on the extensive advertising campaign being launched for Selznick pictures, Mr. Selznick was decisive in the opinion that the advertising for the Olive Thomas feature "Upstairs and Down" was the biggest ever put over for a single picture.

May Build Selznick Studio.

"The big electric signs for which we have contracted in all the cities and large towns make one feature of our campaign. They will advertise succeeding Selznicks. Irving Berlin has written a song, 'Upstairs and Down' for Miss Thomas' picture. The trade papers this week will contain information which will interest exhibitors and everyone else in the business.

"We are announcing the acquisition of a new male star in response to a growing demand by the public to see him in featured roles. There are several other propositions in the fire which I cannot divulge at present."

Olive Thomas will come East within a week and will begin work on her next Selznick feature a month later. Lewis J. Selznick, father of Myron Selznick, and now sole owner of Select, has acquired the George Backer studio, but it is possible that Selznick Pictures will build a new studio of their own in New York.

Monte Blue Seriously Ill.

Owing to illness which overtook him while on location in Truckee, Monte, Blue, cast for the leading male role in Lila Lee's new Paramount picture, "The Daughter of the Wolf," was obliged to withdraw from the cast and Elliott Dexter will play the character.

While Mr. Blue is still seriously ill, it is expected that he will soon be sufficiently recovered to resume his work in Paramount pictures, though not in this film. His many friends regret exceedingly his ill fortune and hope for his speedy recovery.

Chicago News Letter

by Jas. S. McQuade

CHICAGOANS GET NEW TRADE RULES

At Dinner of F. I. L. M. Association Exchange Employes Get Instructions—Effective May 12

THE F.I.L.M. Association of Chicago gave a dinner at the Morrison Hotel, Friday evening, April 11, at which all the members and the chief exchange employes of Chicago were present. About 150 covers were laid and used for the occasion.

The object of this social gathering of exchange managers and their working staffs was to instruct salesmen, bookkeepers and cashiers on the new trade rules of the organization, a copy of which was mailed to every exhibitor in Chicago and tributary territory. These rules will become effective Monday, May 12.

Addresses were made by officers and other members of the association, instructing employes how the new rules will be carried out. These trade rules are eleven in number and were adopted by the board of directors of the organization after careful consideration of the various evils which have seriously affected the distributing department of the film business in the territory already mentioned.

In drafting the new rules the members of the board have aimed at the protection both of the exhibitor and the exchange. It has been agreed by the board, in view of the insistence by film exchange managers that exhibitors agree to and abide by these trade rules, that the F.I.L.M. Association of Chicago agrees to give special attention to the conduct of the detailed end of their business, so that every exhibitor will receive as nearly perfect service as possible, and that any complaints on the part of exhibitors shall receive attention and correction.

The grievance committee of the organization will handle all complaints. Exhibitors have the right to appear in person before this committee or they may submit any correspondence concerning such complaints to the committee.

The rules are so important that they are given in full here:

FIVE PER CENT FEDERAL TAX—Commencing May 1, all exhibitors will be charged by members of this Association a five per cent. tax in addition to the contracted price for film rental, this being in accordance with section 906 of the Federal Revenue Act, passed December 6, 1918.

CONTRACTS—Exhibitors must carry out all terms as specified in contracts made with exchanges. No verbal agreements will be recognized.

CHANGES IN BOOKINGS—Requests for changes in bookings will not be considered unless received by the exchange at least fourteen days before the scheduled playing date. If requests for changes in bookings are made less than fourteen days before original playing date, service must be paid in full before original playing date and subject will be furnished at later date that is mutually agreeable.

CIRCUITING—All contracts specify that exhibitors shall make shipments as instructed by the exchange. When the exchange instructs an exhibitor to ship another exhibitor (or circuit) the failure to ship as per instructions shall make the exhibitor so instructed liable.

TRANSPORTATION CHARGES—All transportation charges to and from the exchanges must be paid by the exhibitor.

BICYCLING OR SUB-RENTING—All contracts provide that film is to be shown only in theatre named in contract. If film is shown at any theatre not named in contract, the contract holder must pay an additional rental which is to be fixed by the serving exchange.

RETURNING FILMS C. O. D.—All exhibitors in this territory are notified to the effect that any exhibitor returning film C. O. D. to the exchange will be properly taken care of by the grievance committee of this organization.

DISCONTINUANCE OF C. O. D.—Every exhibitor served by any member of this association is notified that after May 12, no shipments will be made C. O. D. and that no shipments of film or accessories will be made except those that have been paid for in cash or by check before date of shipment.

CHECKS WITHOUT SUFFICIENT FUNDS—Each exhibitor served by any member of this association is notified that the giving of a check for which there is not sufficient funds shall be considered as a violation of the rules of this organization and will be taken care of accordingly by its grievance committee.

REDRESS FOR EXHIBITOR—All exhibitors served by any member of this association shall be notified that any and all complaints that they may have against any member of this association will be given careful and due consideration by the grievance committee of this organization, and that in all cases where they are entitled to any adjustments of accounts, such adjustments will be treated just as impartially in favor of the exhibitor, as in favor of the exchange.

HOLDING OUT FILM—All exhibitors served by any member of this association shall be notified that in case they hold out a film for an additional day or days over and above the number of days specified in their contract, they will be charged as per the terms of their contract for the additional day or days the film is held out. In case the exchange is damaged through their inability to fulfill some other contract on account of this film being held out, then the exhibitor is to be held liable in addition to the extra rental charge.

The following are members of the F.I.L.M. Association of Chicago:

Unity Photoplay Company, Pathe Film Exchange, Select Pictures Corporation, Universal Film Exchange, Inc., Metro Pictures Service, Silee Film

"And for One the Mule-Train Coughing in the Dust"—Monroe Salisbury Takes "The Blinding Trail" in his Universal.
And at the end of it finds Claire Anderson. The feet of other young men will now take the same path.

Exchange, Film Clearing House, Inc., Capital Film Company, Central Film Company, Goldwyn Distributing Corporation, Doll-Van Film Company, Bee Hive Exchange Company, Vitagraph Incorporated, Fox Film Corporation, Celebrated Players Film Corporation, Triangle Distributing Corporation, General Film Company, Famous Players-Lasky Corporation, Mutual Film Corporation, Greater Star Productions, Inc., W. W. Hodkinson Corporation and the First National Exhibitors' Circuit Exchange.

Manager Smith of Metro Pays Homage to Nazimova

C. E. SMITH, Metro's Chicago manager, had a pleasant surprise in store for the numerous exhibitors who called at his office the closing days of last week. The main, outer room was transformed into a delightful Chinese reception parlor, the atmosphere being created by tasteful decorative effects and by chaste and costly objects of art, which had been made in the land of the dragon and which had been rented at a neat sum to pay due homage to Nazimova in her latest Metro super-feature, "The Red Lantern." This super-feature will be released some time in May.

Handsome, handpainted 3-sheets and 1-sheets of Nazimova, artistically surrounded by other advertising adjuncts, appeared on the walls, the upper edges of which were draped with delicately colored Chinese embroidery.

To transport the visitor still more effectively to the Celestial Kingdom, a grotesque and costly incense burner in the centre of the room shed its fumes through the mouth of a hideous dog, under the rays of colored light which fell through a handsomely painted Chinese prism screen, hung from the center of the ceiling.

McCarthy and Fisher, music publishers, New York, have dedicated a song to Nazimova in "The Red Lantern," on the first page of which appears a scene from the photoplay. Mr. Smith has arranged with four of the 5 and 10 cent stores in the "Loop" district to display the song in the windows for two weeks, beginning Friday, May 11. Arrangements have also been made with the Victor people for window displays of the song, in record form.

The evident object of Mr. Smith's efforts is to give Chicago exhibitors some idea how to decorate their lobbies and stages during the run of "The Red Lantern," and also to show exhibitors in other cities how they may more widely advertise the feature by attractive window displays.

Manager Smith is highly gratified with the bookings already made for "The Red Lantern" in Chicago. He has booked it in the Rose Theatre, Madison near Dearborn, for two weeks. It has also been booked, at this early date, for a week each in the Riviera, Central Park, Woodlawn, Savoy, Broadway-Strand and Oak theatres; also for three days in each of the Ascher Bros. houses and in many others. This is the first time the Ascher Bros. have booked a feature on their circuit for more than two days in each house.

Mr. Smith is to be congratulated and commended for his departure in advertising "The Red Lantern" so effectively. His plan is not only a great aid to exhibitors in showing them how to give their lobbies and stages the proper atmosphere of the story, but it also shows how they may increase their business at a small outlay.

Ain't That a Quaint Snow Bird?
Funny part of this cold picture is that it's William Desmond in Exhibitors Mutual "The Mints of Hell."

Brockell & Elliott Form Organization.

F. M. Brockell and Clyde Elliott formed an organization last week called the Greater Star Productions, with headquarters in the Consumers Building, 220 S. State street, this city. They will handle the bookings of individual features in Chicago and tributary territory. Their first release is "Hearts of Men," George Beban's latest picture, which scored a big hit at the Ziegfeld a week ago. It has been booked in all the Ascher houses and over the Lubliner & Trinz circuit, the Woodlawn, etc.

Mr. Brockell was Chicago manager for Artcraft-Paramount for several years and Mr. Elliott was sales manager for that organization at the same time. They are well and favorably known here and believe that Chicago is the one best place in which to settle down. Mr. Brockell was recently manager for Goldwyn in Los Angeles and Seattle, while Mr. Elliott was sales manager for Select on the Pacific Coast.

Mutual Books Exclusively State-Lake.

Manager Levey, of Exhibitors' Mutual Chicago office, has closed with the State-Lake Theatre, this city, for the exclusive film bookings in that house, for the balance of the year 1919. One big feature is booked each week by the management of the State-Lake in connection with the attractive vaudeville entertainment offered there. Thus far Exhibitors' Mutual has booked in the new house "What Every Woman Wants," "The Turn in the Road," "Hearts Asleep," "Whitewashed Walls" and "Diana of the Green Van." Manager Levey has also contracted with the same house for the Strand comedies, for the balance of 1919.

Whitcomb Rejoins American's Forces.

Daniel F. Whitcomb, well known as a photoplayright, was added recently to American's staff of authors at the Santa Barbara studios. Mr. Whitcomb some time ago served under the "Flying A" banner and will be remembered as the author of some of Gail Kane's best stories when that star was at the Santa Barbara studios.

A Record Disc-ussion.
Between Anna Case, prima donna, and Bert Lytell in his own beard for Metro's "Blackie's Redemption."

Hustling Select Salesman Run Down by Automobile

L. R. NELSON, one of Select's hustling salesmen, was run down by an automobile in Madison, Wisconsin, one evening recently, just after stepping from a street car. The auto had no lights and the driver sped away before anyone could get his number, after dragging Nelson thirty feet. Mr. Nelson sustained severe injuries, including a fracture of the left arm just below the elbow, a triple fracture of the wrist and two broken fingers. In addition, both knees were badly bruised and his back wrenched.

Owing to the "flu" epidemic in Madison, Mr. Nelson failed to secure surgical attention and was obliged to wait until the next morning, when he took the first train for Milwaukee, where he immediately drove to The Radium Hospital. He was obliged to suffer 18 hours before being subjected to an anaesthetic and his injuries attended to by a bone specialist.

Mr. Nelson is a husky young man as well as a crackerjack salesman, and the attending surgeon assures him that he will soon be in harness again, with no permanent injury. The writer, who has been in an auto mix-up himself, wishes Mr. Nelson the best of luck.

"Shepherd of the Hills" for West.

Dan L. Martin, a well known Chicago dramatic showman, formerly of the firm of Martin & Emery, who has had considerable experience in handling roadshows, in connection with feature pictures, has been appointed general representative of the Pacific Coast for Harold Bell Wright's "The Shepherd of the Hills." He left Chicago, Monday, April 7, to take charge of his new duties and will make headquarters at Los Angeles and San Francisco. He expects to have five road shows operating soon.

It is his intention to play the feature at first class regular picture houses in

the larger cities. Admissions will run to 50 cents.

Rothapfel Unit Program Starts Well.

Frank J. Flaherty, Chicago manager of the Film Clearing House, Inc., announced early last week that he had signed the Woodlawn, Riviera and Central Park theatres for the first week of the Rothapfel Unit Program, also the Alhambra, Milwaukee, for the first week's run. He also contracted with the Jefferson, Ft. Wayne, and the Lincoln Square Theatre, Decatur, Ill., for three days of the first week's run.

Manager Flaherty stated that the exhibitors in these theatres believe that the Unit Program will be a big success and the writer is of the same opinion, as "Roxey" has never yet failed in anything he has attempted in connection with the screen.

Famous Players-Lasky Favor Soldiers.

Walter L. Hill, in charge of the publicity and service department of Famous Players-Lasky Corporation, Chicago, informs me that the organization is participating very actively in the current campaign in the city to aid returned soldiers from service abroad in finding suitable employment. Thus far the organization has found places on its pay roll for seventeen of these men, who are now working regularly and rendering quite efficient service.

Film people, in every department of the trade, will do well to find places, wherever possible, for the men who risked their all for country and liberty. It is our bounden duty.

Bryson Reports Fine Business.

J. V. Bryson, Universal's Minneapolis manager, visited the city Saturday, April 12. When seen he said that business was very good in his territory and that prospects never looked better for the northwest.

Mr. Bryson sent out a road show early last February with "The Heart of Humanity," showing North Dakota and Minnesota at admissions as high as $1. Fargo was played for one week and other towns from three to five days. He reports very fine business.

In Minneapolis "The Heart of Humanity" had a successful run of seven weeks at the Shubert Theatre, at prices ranging to $1. Business averaged $5,500 gross weekly for that time.

Mr. Bryson's road show carries a 10-piece orchestra, an advertising and billing agent, two stage carpenters and an operator.

"Fires of Faith" at Orchestra Hall.

"Fires of Faith," a Paramount-Artcraft special which interweaves the activities of the Salvation Army at home and in the war zone in France, will be shown at Orchestra Hall, Monday, May 5. The management expects to do capacity business with this absorbing feature, which shows the Salvation Army's wonderful work in France and some exciting aeroplane scenes including actual fights in the air.

The production features Catherine Calvert and Eugene O'Brien, who figure in the romantic episodes of the stirring love story.

On the same program, Burton Holmes will present for the first time in Chicago some extraordinary pictures showing his recent experiences with the Yanks at the front. These pictures form a tribute to Chicago soldiers and coming from Mr. Holmes, a Chicagoan, they will be treasured all the more.

EVERGLADES AND RIVER AMAZON FILMED

"Other Man's Wife" Is First Picture Chosen for Distribution in America and Other Countries

OUTING-CHESTERS for the last two weeks in April are considerably different in character from the foregoing numbers of the series, and quite as interesting. "Up in the Air After Alligators" takes the spectator on a flying trip over Miami, Fla., with a young man who after witnessing the wonders of an alligator farm, decides to visit the Everglades for a brush against the alligator in his native haunts.

We notice that the young man, after landing in one of the streams which intersect the Everglades, is satisfied to stand by and let the other fellow do the trick. We also note that by way of giving orders he is almost as busy as the alligator who struggles fiercely to evade the embraces of his captor. An alligator, too wise to open his mouth under water, is a safe article to handle as long as his head can be kept below the surface; and it is noticable that when Mr. Alligator emerges, his jaws are held fast shut by the brawny hand of the hunter. He is then muzzled and hauled ashore, and is further mortified by being placed in the "dark room" of the hydroplane to be proudly exhibited in Miami at a later date.

A Trip Up the Amazon.

"Mr. Outing Floats a Dream" takes us to that rarely filmed part of the world which bounds the Amazon river. Starting at Para, a Brazilian seaport at the mouth of the Amazon, we sail with the cameraman up the river of wide repute, bordered by mystic jungles. The city of Manaos, equipped with all sorts of modern conveniences, is rather a startling revelation. The final stop is made at Iquitos, a village lying on the shores of the river just over the boundary line of Peru. Here we find the most interesting feature of life in this corner of Peru to be the floating markets where all sorts of tropical fruits and vegetables are sold to the consumer first hand. This is one of the most interesting South American pictures that we have seen.

BRITISH-AMERICAN BUYS WARNER FILM

"Other Man's Wife" Is First Picture Chosen for Distribution in America and Other Countries

THE British-American Pictures Finance Corporation has acquired the world rights to H. M. Warner's late independent production, "The Other Man's Wife," starring Stuart Holmes and Ellen Cassidy. It will be released by Independent Sales Corporation through the Film Clearing House, Inc., as a special. The British-American Pictures Finance Corporation is one of the five picture corporations with which Frank G. Hall is associated and from time to time it will acquire the exclusive rights to independent productions to be released through the same channel.

The United States and Canadian territories will be handled by Independent Sales through the Film Clearing House, while the foreign territory will be covered by the Apollo Trading Company. Every detail has been arranged and with the releasing of the first print of "The Other Man's Wife," clients of Independent Sales and the Apollo Trading Company will find service awaiting them in all parts of the world.

"The Other Man's Wife" was produced by Harry M. Warner, of Warner Brothers, under the direction of Carl Harbaugh, formerly with William Fox. Mr. Harbaugh is one of the screen's ablest directors. The picture is in six reels. Stuart Holmes and Ellen Cassidy have the two principal roles, supported by a cast of well known screen artists.

The publicity and advertising departments are now at work on exploitation material and aids that will surpass in novelty ideas anything before attempted.

Arbuckle Changes Release Plans.

Owing to weather conditions, which have held up work on the Paramount-Arbuckle comedy, "The Bank Clerk," and also because the script will need revision, "Fatty" Arbuckle has decided temporarily to suspend work on this particular film and make a Western subject for his next comedy release.

The title and full details of the picture, which is already started, will be announced very soon.

"The Bank Clerk" will probably be completed in the near future for later release.

Outing-Chester Will Be Shown Anniversary Week

ONE of the features chosen by Managing Director Joseph L. Plunkett for the super-program at the Strand, New York, during the big Fifth Anniversary Week, is "Cameraing Through Africa," first half of the Outing-Chester big game release. And C. L. Chester feels that Mr. Plunkett has paid his productions a high compliment. The Strand's managing director for many months has had a keen eye open for material to make his birthday week one to be remembered until next April. He cast it ahead on the Outing-Chester series and called the current release worthy.

Also the First National stockholders who will be in New York during the week to attend their annual meeting and who will be honored guests at the Strand, will find particular interest and pride in the picture, because First National Exchanges comprise a large majority of those distributing Outing-Chesters throughout the country.

Rainbow Number of Moving Picture World May 10.

Be thou the rainbow to the storms of life!
The evening beam that smiles the clouds away,
And tints tomorrow with prophetic ray!—
Byron.

Rainbow Number of Moving Picture World May 10.

WHAT IS THE LENGTH OF A FEATURE?

World Man Discusses Matter of Trade Controversy, with Particular Reference to "The Ghost of Slumber Mountain," a Thousand-Foot World Pictures Release

By Epes W. Sargent

HOW long is a feature? This is not a companion query to the age of Ann, but just how long is a feature? Can a feature be shorter than five reels? And is an eight-reel feature more of a feature than a five-reel feature? In other words, isn't it possible that the motion picture business is in danger of estimating value by means of the yardstick?

There seems to be a general rule that unless a picture runs close to five thousand feet it is not to be considered as worthwhile. If it runs double that length it should be made the basis of a state rights proposition and run as a touring attraction.

As a matter of fact a feature is the most prominent offering on a program, and it may not be more than a single reel.

That has been this writer's contention for a number of years, and point was given this argument by the success of "The Ghost of Slumber Mountain" at the Rivoli, this week, where it ran away from a dramatic story in five reels, thought it is within the thousand-foot length and the actual feature probably does not exceed four hundred feet. The New York Sun, whose dramatic reviews have been the despair of the press agents these many years, threw most of its space to the short length, while the Tribune, less independent in thought, gave it an appreciative comment while devoting most of its space to the poor leaders in the dramatic offering. To the public it is clear that the one-reel fantasy was the feature.

Smooth Camera Work.

"The Ghost of Slumber Mountain" is a combination of a slight narrative and some trick work which animates models of prehistoric animals with a fidelity really remarkable. Even old time cameramen are not able to say with definiteness that the effects are gained through stop camera work or by other means, though if stop camera is the method employed, the results are wonderfully smooth. The animals actually seem to be alive and are realistic in the extreme, while their modeling has the approval of scientists as being correct according to the accepted beliefs. To the average spectator the result is startling, but the picture was put on the bill as one of the minor offerings and not as the star feature merely because it was not a five-reel length nor a drama within the acceptance of the term.

Seeks Test of Headline Value.

World Pictures, which controls this work of Herbert M. Dawley, is seeking to test the headine value of the one-reeler. It has already had experience with single reels of pulling power in the Prizma pictures, and for this semi-scientific picture it has prepared one, three and six sheets more startling than the best efforts of the circus lithographers, for the "Blood-Sweating Behemoth of the Holy Writ," is a playful lapdog as compared with the antediluvian monsters which once ranged this planet. It has prepared a plan book of unusual helpfulness in that it discards freak plans and offers the sane suggestions of an actual agent who knows all angles of publicity work.

Just what will be the outcome will be watched with interest. It may be that many will fear to book the single reel, fearing that the length will not be regarded by the public as being worth while. That is the crux of the matter. The success or failure of this experiment should show whether or not length constitutes the present standard of excellence, at least this will be shown if the picture is given a fair trial.

Public Demands Novelty.

There is no particular reason why any novelty should not be accepted. The two sections of the Martin Johnson Cannibal picture have made much more money than the average five reel drama subject. Now and then a local feature in a news reel has made more money even than a Mary Pickford opposition. The public wants novelty, and it is not improbable that the public long ago would have accepted the shorter length feature above the five-reel drama had the novelty been presented in the proper light. The trouble is that the showmen themselves seem to have united in advancing the drama as a standard. They have lacked the courage to announce a one or two-reel feature, even though it is backed up by a drama of the proper length. Even S. L. Rothapfel, who announced that he would make a one-reel scenic the feature at his Rialto one week, did not continue the experiment.

Offers Strong Advertising Angle.

One trouble has been that novelties have been so few, but a proper demand will create its own supply. There are comparatively few one-reels containing matters of real interest. If there is material it is usually expanded to greater length merely to gain the added footage which is supposed to bring the additional rental. In "The Ghost of Slumber Mountain" the novelty is real. It is unusual work and it also offers a strong advertising angle. It is something to be offered the adult public as a novelty and to the schools as an educational feature. It meets all demands, but it is in one reel.

It will be interesting to note whether or not a sufficient number of alert exhibitors will take it up to encourage other efforts along this line. In spite of its length, it probably costs as much as the average first run five because it is unique. Properly advertised, it should bring in more money, yet it is possible that there will be too few who realize this to make the experiment all it should be financially.

May Open Way to Other Novelties.

It is to be hoped that another story may be told, for if this picture succeeds in breaking down the five-reel tradition it will open the way to other novelties which cannot be extended to five thousand feet and yet which must bring a reasonable rental price in order to show a return, and it is time that a business which offers such large possibilities should broaden its scope.

Because the five-reel dramas have made money we have contentedly settled down to the exhibition of five-reel dramas, not because other lengths and other forms are not possible, but because that form and that length, standardized, can be produced with comparative cheapness. The only other forms used are news reels and scenics, and these find their way onto the programs largely because the five-reel show is considered too short.

Picture That Points the Way.

The governments of the world recently paid their testimonials to the motion camera when it was employed to show to the people the work being done on the front and at the bases. Releases such as were produced by the Division of Films were vastly more vital than the same old story with the same young girl star, yet the lead was not followed up. The Williamson Brothers made undersea photography possible, yet it has been exploited only in connection with dramatic product after the first showings.

There is much more to the motion picture than the production of canned drama in a prescribed length. It is high time that audiences as well as producers were made to realize this fact and if "The Ghost of Thunder Mountain" aids in that result it will have done a mighty work indeed. There are scientific topics of vastly greater appeal than the mimic stage. This picture does more than scratch the surface. It points the way. It is to be hoped that its direction is heeded and that eventually the motion picture theatre may become something less rigidly formal than it is at present.

Oceangoing Film Service Formed.

With the North River crowded with Government warships, John Hammill, general manager of the Navy Film Supply Company, Inc., has many of his "exhibitors" within easy reach these days. Mostly they have been scattered near the far—and even now troop transports are going over and back with films supplied by Hammill's service.

When he decided that a change from the General Film Company was advisable, Mr. Hammill proceeded from the management of General's New York exchange into a business he long has had a mind to establish. Serving films to naval ships and troop transports with promptness and along strictly up-to-date lines was a need Mr. Hammill foresaw and now the Naval Film Supply Company, Inc., is in full operation. The "Gobs" want the latest features and comedies and the Hammill service supplies them on time and in any port they may be demanded.

EXHIBITOR IS KING OF FILM MARKET

A. S. Kirkpatrick Tells Why Robertson-Cole Pictures Were Sold as Either Specials or on the Series Plan

THE picture market is wide-open because the exhibitor has made it wide-open, according to A. S. Kirkpatrick, assistant general manager and director of sales of Exhibitors' Mutual Distributing Corporation. Mr. Kirkpatrick asserts that the so-called program has been banished, that series booking exists only where, for his own protection, the exhibitor wants to book series. He says the policy of booking a picture at a time is here, because the exhibitor has finally come to a conclusion that the wide-open market is the most equitable plan. He declares, however, that no distributing organization, serving exhibitors of all classes, can maintain a rigid selling policy in all its territories, because the exhibitor insists upon buying his pictures in the way he wants to buy them.

The Exhibitor Is the King.

"The fact of the matter is," continued Mr. Kirkpatrick, "that the exhibitor is king in this business. He has not always been, I will admit, but long before he knew it he was, and we knew it long before we were willing to admit it.

"Since December 15, 1918, when the Exhibitors' Mutual began the distribution of the Robertson-Cole subjects, our sales policy has been based on the policy of a wide-open market. We have sold all the Robertson-Cole subjects, a picture at a time, except in instances where the exhibitor insisted, for his own protection, upon contracting for a star series. These men feel that the star series booking plan gives them a protection which is impossible under the open market plan and they are right in some respects.

Value of the Star System.

"Under the star series plan the exhibitor is in a position to popularize the productions of a particular star in his neighborhood or community and capitalize on the popularity which his money and his efforts have created. There is a cancellation clause in his contract by which he can discontinue the series if the productions do not meet the standard he has expected. In short, he has a guarantee that a competing exhibitor cannot steal the pictures which come in that series. He benefits, too, by a reduced selling cost—six or eight pictures sold at the cost of one under the open market plan.

"As an example of the success of the star series plan I may cite the plan under which we offered the current series of Haworth productions starring Sessue Hayakawa. There are eight pictures in the series. They were sold under the star series plan for the two first productions with an option on the rest.

Hayakawa Pictures as Specials.

"The Haworth studios actually produced a series of pictures which, up to the fifth release, has excelled anything the exhibitor expected. The third and fourth productions were better than the first and the second. The fifth excels them all.

"As a matter of fact the Hayakawa productions now being released are as near a series of specials as any series that ever was made. 'The Courageous Coward,' the current release is a special in every sense of that maligned word. Under the wide-open market policy it would have been possible to get bigger prices for 'The Courageous Coward' than for any of the previous Hayakawa releases.

Competition Affects Prices.

"Under the wide-open market the principles of competitive business apply on each individual production. The law of demand forces the prices up, and the demand is perfectly healthy business condition because it is established that the specific production will produce greater profit to the exhibitor. The distributor cannot gouge the exhibitor and expect not to suffer from the reaction which affects the entire industry. The exhibitor cannot compel the distributor and producer to operate without profit and expect not to suffer from a poorer quality of product.

"Exhibitors' Mutual is operating on a policy of fair play. We are exhibitor controlled and exhibitor owned and our

A. S. Kirkpatrick.

efforts are directed to delivering to the exhibitor a product which he can retail at a profit.

Open Market Its Policy.

"The wide-open market plan has been a policy of this organization since the last month of 1918, and it has worked out with great success. All our pictures, star series and specials, have been offered under that plan with the option of star series up to the exhibitor. I am convinced that the wide-open market is here to stay, but I am convinced of more than that—that the exhibitor is the boss in this business and that he is going to continue to be the boss.

"The dominant policy in the conduct of this corporation's affairs has been a square deal for the exhibitor. The men who manage our exchanges and the men who work for us in the field have had this policy driven home to them.

"I might cite the policy under which the series of one star Chaplin productions were sold. These productions came onto the market in the day of the program and it would have been worth thousands of dollars to have forced certain parts of our program onto the exhibitor with the Chaplins. Instead the Chaplins were sold entirely independent of any other release and the resultant exhibitor confidence in the organization was worth more than the thousands of illegitimate profits which we might have taken.

Absorbs Federal War Tax.

"We were, too, the first to absorb the federal war tax on film because we felt that, in justice to the exhibitor, it was unfair to make him pay the fifteen cents per reel which the organized distributors assessed.

"It has long been a policy of the organization that any exhibitor with a grievance against the corporation or against the exchange with which he did business, would receive a courteous reception and a considerate hearing at the executive offices, and that rule is still in force."

Mr. Kirkpatrick has had a broad experience in the motion picture industry as producer, director, exhibitor, film salesman, exchange manager and home office executive. He has surrounded himself with an organization of practical men, who rose in the ranks of the organization itself, strictly on their own merit, men who responded to his maxim, "make it snappy."

Washington Showmen Asked to Aid Foreign Charities

WASHINGTON exhibitors are literally being worried to death by requests for assistance in collecting money for various funds to be used for foreign relief work. They find it very hard to refuse their help to the men and women who are back of the various projects, but are compelled to do so in many cases because of criticism from patrons.

"We have more calls to assist in drives and to collect money for all sorts of schemes for foreign relief than one could imagine," said Harry M. Crandall. "Personally, I hate to refuse, but the people are beginning to tire of it all, and there are many efforts that are of no avail. You see there are so many of our own people that really need help. Our streets are full at times of wounded men from Walter Reed Hospital. That brings things home to us. Then we see in the papers that it is being found difficult to get jobs for our returning soldiers.

"There is a drive for this and a drive for that purpose or a tag-day. No matter what it is, the theatre men are asked to donate and to aid. I think it would be a good idea if the people who are asking for money for foreign relief would get together just as the big organizations in this country did in the United War Work campaign. We could have one big drive and get them all that they need, or at least all that could be obtained and then turn to our home charities and the Victory Loan."

BEBAN'S "HEARTS OF MEN" GOING FAST

Hiram Abrams Reports Territories Sold on First of Star's Own Films—Has Big Appeal

NOT only has "Hearts of Men," the first production George Beban has made at the head of his own organization, been lavished with additional praise at private showings to state rights buyers, during the past week, but Hiram Abrams, who presents Mr. Beban in this remarkable picture of human and heart interest, has been disposing with greatest rapidity of the territorial rights for the country.

The territory that already has been sold by Mr. Abrams for this production and the buyers are Boston Photoplay Company, Fred Murphy, for Massachusetts, Maine, New Hampshire, Vermont, Rhode Island and Connecticut; Rolfe Film Company, H. F. Jans, for New Jersey; Frank Beverstock, for Ohio and Kentucky; the Greater Stars Productions, Inc., Clyde Elliot and F. M. Brockwell, for Illinois and Indiana; The Pioneer Film Corporation, M. H. Hoffman, for New York; The Middle West Distributing Company, Ralph Wettstein, for Wisconsin, and the All Stars Features, Sol Lesser, for California, Arizona and Nevada.

Mr. Beban, who has been in New York for the past few weeks, has been the recipient of many praiseworthy commendations. Not only has there not been a single adverse criticism brought forward, it is said, but every prospective buyer of any of the rights strongly maintains that Mr. Beban has in this production struck the human chord that will make the picture not only one of the biggest profit-getting pictures for exhibitors, but a picture that the general public will long afterwards remember and talk about.

Speaks to Prospective Buyers.

In speaking to prospective purchasers of the production this week, Mr. Beban personally explained his own version of his endeavors by saying, "I have only wished to set forth the romances of life, the big loves of real life—those loves which last all through life and which are the possessions of the humblest as well as the most cultured people. The great loves are those of the love of a father for his children, a man for his pal, a son for his mother, a girl for her sweetheart or just that love of the brotherhood of men. I have not gone out of the beaten path for the love interest in this picture, for it is that of a father for a motherless child.

"Personally I am a great believer in the good taste of the public, the photoplay public as well as the more highly educated clientele of the speaking stage, and I have never striven simply to make a picture which was merely artistic. My ambition has always been to make productions that are intensely human, universally appealing and just so filled with the nobler emotions of mankind that they will be absolutely real to everyone and to be the best kind of entertainment obtainable."

George Beban, Jr., Impressive.

One of the most impressive factors of the production is the clever acting of George Beban, Junior, who is his father's co-star. This wonderful child who accidentally walked into a picture two years ago, and was "the hit of the picture," because of his unconsciously wonderful work, plays opposite Mr. Beban in this production in a manner that it would not make even his own father displeased to say that he "shares the honors with the star."

World Pictures to Release Three More Kleine Pictures

WORLD PICTURES announces that arrangements have been effected between George Kleine and the World Film Corporation whereby the World will distribute through its exchanges "The Unchastened Woman," a feature picture made from Louis Anspacher's play. In the picture version Grace Valentine plays the title role.

Another picture which will be distributed by the World by arrangements with Mr. Kleine is "The Unbeliever." Marguerite Courtout is the star. In this picture the 78th, 79th, 80th and 96th Companies of Marines, about 1,000 men, were employed. These are the same marines who won undying fame at Belleau Wood and Chateau Thierry. Among the cast supporting Miss Courtout in this picture was Sergeant Moss Gill, who plays the sharpshooter, who reads his Bible in the trenches between pot shots at the enemy.

Another member of the cast was Captain James F. Rorke of the 5th Regiment of Marines. Major Halcomb, another member of the cast, appears in charge of a detachment of Marines.

The third picture which the World will distribute by an arrangement with Mr. Kleine is "Conquered Hearts." This is a five-reel Rialto De Luxe production in which Margaret Marsh is the star and is supported by an all-star cast. The picture was directed by Francis J. Grandon. Elsewhere we print reference to World Pictures and the Chaplin reissues.

Many Fox Films on Presidential Ship.

The following Fox features were taken aboard the George Washington just before she sailed for France:

"True Blue," featuring William Farnum; "Six Shooter Andy," starring Tom Mix; "Western Blood," a William Farnum picture; "The Scarlet Road," featuring Gladys Brockwell; "Fighting Blood," with William Farnum; "Queen of the Sea," the Annette Kellerman spectacle, and "The Kid Is Clever," a George Walsh picture. The Fox comedies aboard the Presidential ship are "Her Husband's Wife," "Are Married Policemen Safe?" "A Waiter's Wasted Life," "His Neighbor's Keyhole," "Wild Women and Tame Lions," "Who's Your Father?" "A Tight Squeeze" and "His Smashing Career."

Of the Mutt and Jeff Animated Cartoons are "The Leak," "On Ice," "Occultism," "Superintendents," "Tonsorial Artists," "The Tale of a Pig," "Hospital Orderlies," "Life Savers" and "Meeting Theda Bara.'

Washington Famous Rearranged.

The exchange of the Famous Players-Lasky Corporation on Tenth street, Washington, is to be remodeled, following the taking of a long lease on the building. District Manager William E. Smith has been in town for several days.

The business of the various departments of the exchange has so grown that the present allotments of space are inadequate and the improvements contemplated will take in a lot of formerly waste space. The reception room, now at the center of the exchange on the left, will be moved to the exreme front. The office of the assistant manager adjoining it will go across the aisle to a point adjoining the office of the manager. When this is completed all of the space on the left will be turned over to the accounting department.

George Beban and His Little Son, George, Jr., Compound a Gre at Total of Heart Interest in Hiram Abrams' "Hearts of Men."
The woman he married for the sake of his boy is seen faith less in the scene at the left, while on the right the construction gang is dazed with him at the news of the lad's death in Italy.

FOX HIRES RAILROAD FOR THRILLER

Director Stanton Stages Real Train Wreck for Henry Blossom's Melodrama "Checkers"

WILLIAM FOX leased an entire railroad system in New Jersey, Sunday, April 13, to put a realistic train wreck into a picture. For half a mile the burning cars sped down a grade toward an open draw bridge in the Raritan River, while more than two thousand persons looked on one of the most interesting dramatic spectacles they had ever seen. And when the crash came as the train tipped over the open draw into a deep channel of the river they gasped in astonishment.

Director Stanton Gets Realism.

Richard Stanton, director of "Checkers," a forthcoming Fox picture, which it is said, will be one of the largest spectacles of the year when released some time in the future, spent between $4,000 and $5,000 to produce this scene, which did not run more than 200 feet. It was undoubtedly one of the most costly of picture operations. But before Mr. Fox went to Europe some weeks ago, he insisted that this incident of the story should not be slighted.

"Checkers" a Big Spectacle.

When Mr. Fox purchased the play, "Checkers," founded on the famous novel of that name by Henry Blossom, Jr., he determined to utilize every realistic incident of the story to make a picture which should be one of the great spectacles of the year. For that purpose he gathered a company of many first class screen actors, including Thomas J. Carrigan, Robert Elliott, Jean Acker, Ellen Cassity, Tammany Young and others. The story is one of real life, and its scenes run from vicious fights to dark and dangerous passages in an underground Chinese quarter to brilliant scenes on one of the great race tracks of the country. In fact, Director Stanton is now at the Havre de Grasse track in Maryland.

Priest Sales Agent for Blackton Films.

J. Stuart Blackton has announced the appointment of Robert W. Priest, president of the Film Market Corporation, as general sales agent for Blackton Productions, Inc. This arrangement was introduced in the consummation of deals negotiated for Mr. Blackton by Mr. Priest disposing of all rights to the latest Blackton Production, "A House Divided."

The first deal covered the sale of all foreign rights on "A House Divided" to Bech Van Siclen & Company and the second recorded the sale of the United States and Canadian rights to Frank G. Hall, president of the Independent Sales Corporation.

Hodkinson Uses Dailies for Sales Announcement

THE decision of the W. W. Hodkinson Corporation to offer all productions distributed through that organization on a wide open booking basis, was too important to delay making it known to theatre owners in every section of the United States. Therefore in addition to using the recognized mediums of the industry for the announcement the daily newspapers of America were used through their motion picture departments and the important regional newspapers in the large cities were mailed directly to exhibitors by the Hodkinson representatives operating through thirty Pathe distributing offices.

As quickly as New York learned of the decision of W. W. Hodkinson as to open booking, San Francisco, Chicago, Atlanta and all other sections knew it and telegrams approving the policy were being received at the Hodkinson home offices in New York.

Emerson-Loos Feature Has Special "Booster" Service

THE presentation of Paramount's feature, "Oh, You Women!" advertised for immediate release on an independent plan, will be supplied with special service features of different sorts. The press department of Famous Players-Lasky has contributed as its share of the "booster campaign" an elaborately developed pressbook filled with exhibitors' aids, suggestions for promotion, advertising copy and press work.

The work is issued on heavy paper and is about 10 by 16 in dimensions. Twenty-four pages are devoted to the purpose. The covers are lithographed in colors and there is a dash of brightness carried on every page, to lend attractiveness to the issue. While the work is specifically intended to "put the picture over," it will serve as an effective advertisement for "Oh, You Women!" if it falls into the hands of an exhibitor who has not contracted for the feature.

The contents will instruct the showman in the essentials of billing, advertising and generally promoting the work from the moment contracts are signed. Four experts have contributed their share to the result—the art, advertising, promotion and publicity branches of the Famous Players-Lasky organization have shared in the outcome.

Green Roomers Hold Show April 20.

The Green Room Club's seventeenth annual Dress Rehearsal will be held at the Hudson Theatre, New York, Sunday night, April 20. That the entertainment will be one of the biggest yet is attested to by the annuoncement of program features already planned.

Among the stars who already have promised to appear are Marjorie Rambeau, Frank Bacon, Nora Bayes, Alice Brady, Herbert Corthell and James Lackaye. Ed Wynn will be master of ceremonies. The evening will also bring forth three original playlets, written for the occasion by Green Roomers.

Special Strand Overture.

One of the many special features which Managing Director Jos. L. Plunkett, of the Strand Theatre, will present during the Strand's fifth anniversary week, commencing April 20, will be an elaborate overture to be played by the symphony orchestra and enhanced by special scenic and electrical effects. Henry Hadley, the well-known American composer, was commissioned to write the composition for the Strand celebration. Mr. Hadley's new composition, which will be played under the direction of Carl Edouarde, is entitled "The Spirit of the Elements."

"Down the Steep Slope the Madly Flaming Cars Raced with Their Precious Cargo of Human Freight. Suddenly the Drawbridge ———"

But you'll know it all when you see Fox's "Checkers," which supplied entertainment for half New Jersey when it staged the above wreck on Sunday, April 6, sending a box car and caboose into Kill von Kull, an arm of New York Bay.

MUTUAL INSURANCE FOR M. P. E. A., Inc.

Newly Organized Exhibitor Association Arranges for Protection Through Motion Picture Bureau

IN last week's issue of Moving Picture World we reported the formation of the Motion Picture Exhibitors of America, Inc. This organization is intended to replace all exhibitor associations of national scope that previously existed as representing the picture showmen of the country. It is an outcome of the action taken in Chicago last September when the Motion Picture Exhibitors League of America and the American Exhibitors Association voted to merge into one body and selected an executive committee to act.

Developments following the meeting at the Astor Hotel, April 3-4 show that apart from performing the usual functions of an association of showmen, it is proposed to add an insurance feature to the operations of the M. P. E. A., projected along mutual lines and available only to members in good standing. The membership fee was decided upon after an exhaustive canvass with two cents per seat as the most equitable basis for assessment.

It is claimed on behalf of the insurance proposition that the two-cents-a-seat basis for membership will be offset and largely overbalanced by the insurance feature which it is claimed will save, for the exhibitor, through the mutual plant an amount that will be attractive as a membership "booster" for the new association. In reporting these claims we simply repeat the statements initiating with the organization, without prejudice or bias. We quote:

Presents Insurance Features.

"The Motion Picture Insurance Bureau, a corporation of insurance men with its principal office in Indianapolis, presented to the executive committee of the M. P. E. A., Inc., a proposition to cut present rates on fire insurance of members of at least twenty-five per cent.; to cut present rates of public liability insurance of members from a base rate of twenty cents a seat to a base rate of ten cents a seat—a cut of fifty per cent.—with a differential from the lower base rate in certain cases; to cut present rates of compensation insurance of members (where such insurance is required to be carried) at least twenty-five per cent., and to make rate reductions in various special lines of insurance.

"These reductions were all shown to be possible through handling motion picture theatres as subjects for "class insurance" and applying to them the experience of various mutual organizations, such as hardware, lumber, millers and allied mutual companies.

Soliciting to Start Soon.

"This proposition was presented by Dale John Crittenberger, general manager of the Motion Picture Insurance Bureau, and by Sharon E. Jones, of Pittsburgh, Pa., secretary of the Pennsylvania and Atlantic Seaboard Hardware Association. Mr. Crittenberger was connected for six years with the insurance department of the State of Indiana and is an insurance man of experience. Mr. Jones, in the hardware business for years, has handled class insurance for thousands of clients and is now handling it for this association.

"A contract covering the handling of insurance for members of the M. P. E. A., Inc., was signed with the Motion Picture Insurance Bureau and it is announced that within the next ten days that concern, with Secretary Rembusch, of the M. P. E. A., Inc., will begin solicitation of exhibitors throughout the country to become members of the M. P. E. A., Inc."

Projectionists' Society Has Successful Dinner

THE American Projectionists' Society, an organization of high-class projectionists, held its second annual dinner at the new Pennsylvania Hotel, New York, at midnight, Saturday, April 12. Among the diners were many prominent producers and exchangemen; and the wives, sweethearts and sisters of the members.

W. B. Landon acted as toastmaster, and kept the assemblage in gales of laughter with his witty introductions of speakers and with his clever stories.

Hugo Riesenfield, managing director of the Rialto and Rivoli theatres, proved the surprise of the evening in his ability as a speaker. He said that he had inquired as to what might be the difference, if any, between a projectionist and an "operator." The reply had been, he said, that the projectionist began where the operator left off. He then launched into a dissertation on the work of the projectionist, accepting the new term gracefully. In speaking of the work he asserted that the projectionist was really an after-director, who re-directed the photoplay as it was projected to the screen. He cited several instances where ridiculous situations had arisen through wrong interpretation of tempo by the projectionist. He put especial stress on the "soul kiss," saying the projectionist could make it a thing of beauty or a mere peck. "And," he remarked, "Lester Bowen sure knows how to linger on a kiss." Lester Bowen, be it known, is the chief projectionist of the Rivoli and Rialto.

F. H. Richardson told what he called the "Story of the Motion Picture," in course of which all departments came in for a characteristic raking.

Following Mr. Richardson's speech the diners stood in silence for a period in memory of the late Frank Cannock, who was an honored member of the society.

Will C. Smith, general manager of Nicholas Power Company, and William C. Francke, of the Precision Machine Company, both covered themselves with glory.

Much credit for the success of the affair was due to the efforts of Joseph LaRose, Joseph Basson and Ben Turner, president of the society.

Files Expenses In Sunday Show Fight.

The Indiana Motion Picture Exhibitors' League, which maintained a lobby in Indianapolis at the last session of the state legislature, recently filed a statement of the expenses incurred in its fight for legislation legalizing Sunday motion picture shows.

The statement, which is made in accordance with the Indiana law, shows that C. C. Pettijohn, of Exhibitors Mutual, received a fee of $1,000; Thomas D. McGee, an Indianapolis attorney, $500, and Martin Hugg, another attorney, $250. The other expenses of the lobby are given as $2,812.97, making a total of $4,562.97.

American Projection Society Projects Its Handsome Features Down to Posterity
From its dinner-banquet at the Hotel Pennsylvania on April 12.

ON THE SCREEN IN MANY CITIES

(Features Booked for Week of April 21)

WE again invite theatre managers to send their bookings (features only) for listing in this department. If you play full week or "split" only once a week we invite contributions. There is no charge.

If theatre managers will interest themselves in keeping us supplied with their bookings, they may be sent for several weeks in advance. We will print only one week at a time, holding the other bookings in confidence.

To insure insertion we must have the lists here in New York by Wednesday preceeding the Monday to which the bookings apply. The following bookings are for the week starting April 21:

Eureka, Cal.

Orpheum (J. Lindsay Brown).—The Eleventh Commandment (Advance); Theda Bara in The Light (Fox).

Winnipeg.

Gaiety (H. N. Jernberg).—Madge Kennedy, in Daughter of Mine (Goldwyn).

Province (H. N. Jernberg).—Anita Stewart, in A Midnight Romance (First National).

Seattle.

Strand (Jensen & von Herberg).—John Barrymore, in The Test of Honor (Paramount).

Indianapolis.

Circle (S. Barrett McCormick).—Nazimova, in Out of the Fog (Metro).

Los Angeles.

Broadway (T. L. Tally).—The Romance of Tarzan (First National).

Minneapolis.

Garrick (J. K. Johnson).—Nazimova, in Out of the Fog (Metro).

Detroit.

Broadway-Strand (Phil Gleichman).—Mary Pickford, in Captain Kidd, Jr. (Artcraft).

Madison (John H. Kunsky).—Little Women (Artcraft).

Washington (John H. Kunsky).—United States Public Health Service film, The End of the Road.

Adams (John H. Kunsky).—Wallace Reid, in The Roaring Road (Paramount).

Liberty (John H. Kunsky).—William Farnum, in The Man Hunter (Fox); Grace Darmond, in What Every Woman Wants (Exhibitors Mutual).

Majestic (Geo. E. Guise).—Marguerite Clark, in Three Men and a Girl (Paramount); Bryant Washburn, in Poor Boob (Paramount).

Regent (Tom H. Ealand).—Pauline Frederick, in Paid in Full (Paramount).

Orpheum (Tom H. Ealand).—Enid Bennett, in Partners Three (Paramount).

Philadelphia.

Stanley (Arthur Forbes).—Anita Stewart, in A Midnight Romance (First National).

Victoria (Martin Wolf).—Theda Bara, in What Men Desire (Fox).

Arcadia (R. Donjaen).—Wallace Reid, in The Roaring Road (Paramount).

Palace (Jay Mastbaum).—Mary Pickford, in Captain Kidd, Jr. (Paramount).

Strand (Herbert Effinger).—Marguerite Clark, in Three Men and a Girl (Paramount); Dorothy Gish, in Peppy Polly (Paramount).

Locust (Jean Felt).—Marguerite Clark, in Three Men and a Girl (Paramount); Charles Ray, in The Sheriff's Son (Paramount).

Regent (Mrs. R. Marteo).—Bryant Washburn, in Something to Do (Paramount).

Nashville.

Knickerbocker (Harry Sudekum).—W. S. Hart, in The Poppy Girl's Husband (Artcraft).

Strand (Carson Bradford).—Florence Reed, in Wives of Men (Pioneer).

Elite (Tony Sudekum).—Marguerite Clark, in Three Men and a Girl (Paramount).

Rialto (Tony Sudekum).—Priscilla Dean, in The Silk Lined Burglar (Universal); Gladys Brockwell, in Pitfalls of a Great City (Fox).

New York City.

Strand (Joseph L. Plunkett).—Mary Pickford, in Captain Kidd, Jr. (Artcraft).

Rivoli (Hugo Riesenfeld).—Elsie Ferguson, in Eyes of the Soul (Artcraft).

Rialto (Hugo Riesenfeld).—W. S. Hart, in The Money Corral (Artcraft).

Eighty-first Street (A. F. Shackman).—Billie Rhodes, in The Love Call (Exhibitors Mutual); W. S. Hart, in The Poppy Girl's Husband (Artcraft).

Fox's Audubon Theatre (Ben Jackson).—Charles Ray, in The Sheriff's Son (Paramount); Anita Stewart, in A Midnight Romance (First National).

Fox's Academy of Music (Lionel Edel).—Anita Stewart, in A Midnight Romance (First National); Madlaine Traverse, in The Love That Dares (Fox).

Fox's Bay Ridge (William Waldron).—Elsie Ferguson, in The Marriage Price (Artcraft); Mme. Nazimova, in Out of the Fog (Metro).

Fox's Bedford (Harry W. Moore).—Priscilla Dean, in The Exquisite Thief (Universal); William Farnum, in The Jungle Trail (Fox).

Fox's Comedy (David Schaefer).—Gladys Brockwell, in Pitfalls of a Big City (Fox); Madlaine Traverse, in The Love That Dares (Fox).

Fox's Crotona (Phillip Levy).—Elsie Ferguson, in The Marriage Price (Artcraft); William Farnum, in The Jungle Trail (Fox).

Fox's City (Sam Fried).—Olive Thomas, in Toton (Triangle); J. Warren Kerrigan, in The End of the Game (Pathe).

Fox's Folly (Harry Lipkowitz).—Sessue Hayakawa, in The Courageous Coward (Mutual); George Walsh, in Help! Help! Police! (Fox).

Fox's Jamaica (John Spagna).—Gladys Brockwell, in Pitfalls of a Big City (Fox); Mme. Nazimova, in Out of the Fog (Metro).

Fox's Ridgewood (Frank B. St. John).—Priscilla Dean, in The Exquisite Thief (Universal); William Farnum, in The Jungle Trail (Fox).

Fox's Star (Arthur E. Smith).—Elsie Ferguson, in The Marriage Price (Artcraft); Mitchell Lewis, in Calibre 38 (Sherry).

Fox's Terminal (F. Shafer).—William Farnum, in The Jungle Trail (Fox); Peggy Hyland, in The Rebellious Bride (Fox).

Motion Picture Club Holds Reception at Commodore

AT the Hotel Commodore, New York, one of the newest and largest hotels in the United States, the Motion Picture Club of America, Inc., an organization composed of motion picture exhibitors, held its first reception and ball on Friday evening, April 11. Many representatives of all branches of the film industry, including producers, exhibitors and players were present, and the gathering was a success.

Dancing commenced about 10 o'clock in the grand ballroom with its attractive decorations of peacock blue, gold and cream, and lasted well into the morning. The music was furnished by a twenty-piece orchestra.

The grand march was led by Mabel Taliaferro and Creighton Hale, and among others present were Violet Mersereau, Marguerite Courtot, Dr. Hespe, John Manheimer, Mac Weisner, Charles Steiner, Hugo Riesenfeld, Sidney Ascher, Morris Needles, Frank Powell, Max Cherin, Mr. and Mrs. H. A. Rosenberg, Max Oestricher, Mr. and Mrs. Julian Solomon and the former's mother; M. Kashin, N. Jacobs, J. W. Brandon, Herbert Miles, C. O. Bauman, J. V. Ritchey, Joseph Miles, I. E. Chadwick, Charles Haring, M. J. Gearson, Edward Saunders, W. E. Shallenberger, William Wright, Charles Abrams, Jack Cohn, Mark Dintenfass, John Hammill, Charles Steiner, Emanuel Goldstein, O. A. C. Lund, I. Oliver, I. N. Hartstall, Edward A. McManus, Leo Wharton, Billy Hart, Mr. and Mrs. Max Aaron, Arthur B. Reeve, John Gray, Edward O'Connor, Mr. and Mrs. Max Nathan, Earl Kramer and sister, and Lew Rogers.

The committee of arrangements, consisting of William V. (Billy) Hart and I. N. Hartstall, provided an excellent entertainment, consisting of a number of solos and other musical numbers.

Sol Lesser Comes to Boom "Yankee Doodle in Berlin"

WITH his wife to bear him company, Sol Lesser, the Pacific Coast film distributor, reached his New York office April 16 to start a campaign for the general circulation of "Yankee Doodle in Berlin," the Sennett five-reel comedy for which he owns rights covering all of the United States and Canada. The "bathing girl" picture has started its career in San Francisco and Los Angeles and Mr. Lesser is here to arrange for a New York theatre in which to exploit the comedy as soon as he can close his deal.

Four road shows will be traveled as soon as routes can be organized, the attraction playing the larger theatres in the big cities with groups of guaranteed "Sennett Bathing Girls" as an extra attraction. The move to add shapely beauties in the flesh to the attractiveness of their own pictures on the screen has provoked large attendance in Coast towns, and the number of road shows will be regulated only by the number of these picture beauties who can be spared from the Sunshine studios in Hollywood.

Will Open "Girl Film" Here.

The first date in the territory east of the Rockies will be played at the Circle Theatre, Indianapolis, starting May 11, where the "bathing girls" will be on view two weeks, going thence to Keith's Hippodrome, Cleveland, for an engagement of similar length. The exception to "road show" territory was created while Mr. Lesser was passing through Chicago on his way East. E. W. Diehl, of Detroit, bought Michigan, and Henry Dollman obtained the Indiana rights. These territories are all Mr. Lesser intends to sell.

Meanwhile Harry Garson's "The Unpardonable Sin" has started to "clean up" for Mr. Lesser in California, Nevada and Arizona—and his other territorial purchases are kept busy from Lesser offices in San Francisco, Chicago, Cleveland and New York. Mr Lesser will be here two months.

Rainbow Number of Moving Picture World May 10.

Blue sky prevailing;
The rain is over and gone.—Wordsworth.

MAY AMEND ONTARIO THEATRES ACT

Bill Has Clause Which Would Prohibit Films Showing Other Nations' Feats—Want Canadian Pictures

THE second reading of a bill to amend the Theatres and Cinematograph act of Ontario was moved in the Ontario Legislature on April 9 by T. W. McGarry, father of the bill. One of the clauses gives the Ontario board of censors the power to ban any and all pictures which glorify the feats of another nation.

In moving the second reading, Mr. McGarry, who is the provincial treasurer, stated that Canadian-made pictures are likely to be placed on the market shortly in such quantity and quality as to compete with American-made productions. He announced on the floor that one Ontario company was already at work on moving pictures and two others are ready to operate—as a result of his edict against the showing of all-American war films in Ontario theatres.

Should Encourage Canadian Production.

Allan Studholme, member for Hamilton, declared that a movement should be started to encourage Canadian film production. In reply to this remark, Mr. McGarry declared that such a move had already been taken, and he said that the Canadian climate was no longer considered a handicap for the production of film features.

Sam Carter, member for South Wellington, declared that he readily supported the bill and he considered the legislation a step in the right direction. He was opposed to the brands of films technically known as "Westerns" and "vampire dramas." Mr. McGarry declared that no efforts were being spared to secure "better pictures."

Would Have Temporary Censors.

Another clause of the bill provides for the appointment of temporary censors to relieve the regular members of the board of some of their duties which had become heavy. It is proposed, said Mr. McGarry, to appoint several women who are fitted for the work to pass judgment upon certain classes of films.

Mr. McGarry also explained that another clause would provide for the appointment of a matron to be in attendance at a theatre on certain days when children may be admitted without adult companions. Exhibitors will be able to arrange special shows for these days and the presence of an official matron at the theatre will be all that will be necessary to enable them to sell tickets to children only.

Must Play National Anthem.

Still another clause of the bill provides that the British National Anthem shall be played at the close of a performance in every theatre of the province. Mr. McGarry declared that a number of exhibitors in Ontario were foreigners and some have not been naturalized. These men were careless in arranging for the playing of the National Anthem.

The suggestion was made that theatre licenses be taken away from all exhibitors of alien birth.

Winnipeg Wants Pictures with Canadian Flavor

WINNIPEG, Manitoba, is the latest Canadian City to speak up for more film features with a Canadian flavor. The executive of the Canadian Club at Winnipeg has held a conference with local exhibitors, exchange managers and censors on the subject, with the result that the film men promised to do what they could in the matter.

A few days before the Calgary (Alberta) branch of the Army and Navy Veterans unanimously adopted a resolution of protest against the screening of so many pictures in Calgary in which no reference was made to the achievements of British or Canadian heroes. This was followed by a letter of protest from the director of chaplain services for western Canada, whose headquarters are at Calgary, to the Federal Government at Ottawa. It was urged in this letter that the Canadian authorities take steps to encourage the production of Canadian pictures and to discourage the importation of features from the United States.

Thus, in practically all parts of Canada there are indications of dissatisfaction over the presentation of pictures which do not glorify Canadian achievements. The movement was started by T. W. McGarry, of Toronto, provincial treasurer of Ontario. He was followed by the Great War Veterans of Montreal. Winnipeg and Calgary have taken up the agitation, and only a few days ago the subject was discussed on the floor of the British Columbia Legislature in connection with criticism for Walter Hepburn, the British Columbia censor.

In the meantime Canadian exchanges are featuring pictures which possess a Canadian strain. There are many of these and they are finding a good run throughout the country in a majority of cases.

Lieut. Ruggles Back from War.

Lieut. Wesley H. Ruggles, of the photographic division of the Signal Corps, formerly a Vitagraph director, has returned to New York after ten months overseas. Lieut. Ruggles was responsible for the filming of much footage of the fighting at St. Mihiel and Chateau-Thierry. At the crank on most of the exciting trips with Lieut. Ruggles was Harry L. Thorp, formerly cameraman for Douglas Fairbanks.

Lieut. Ruggles told of the many difficulties and dangers encountered by Signal Corps men in bringing to the screen for the consumption of the folks at home visual stories of how the boys acted in the Big Show.

The returned officer, who is at present considering several propositions, was also working with Frances Marion in the picturization of the activities of American women.

St. Louis Theatres Under Inspection.

Three civil engineers under direction of Director of Public Safety McKelvey, St. Louis, have began an inspection of picture houses and theatres here to determine whether exits, electric signs, canopies and roofs are of safe construction. The engineers have been instructed to give notice in case repairs are needed. If this warning is not heeded, McKelvey said, offenders' places will be closed and proprietors summoned to court.

"Whom the Gods Would Destroy" Is Altogether Constructive in Power.
As shown in these scenes from the First National release.

BIG FIRST NATIONAL SPECIALS READY

Six Feature Attractions That Together Cost More Than a Million To Be Released on Local Calendars

SIX special feature attractions representing an aggregate negative cost of more than a million dollars will be released by First National Exhibitors' Circuit in the next eight weeks.

The schedule includes the first special produced by Mary Pickford at the head of her own company; the third of the series of eight Chaplin Comedies, the third Anita Stewart First National feature, an eight-reel special, a sensational production that has been shown in the larger cities at $10 a seat, and a five-reel human interest story that has just been completed in England.

No specific release dates have been set for any one of the six productions, because of the differences between territories in first run play dates. Positive prints and complete complements of advertising matter for each of the eight will be in possession of all First National exchanges within two months, so that the managers can establish their own releasing calendars.

What Titles Are Now Ready.

The current release of the six is the Macauley Productions feature, "Whom the Gods Would Destroy." This is an adaptation in eight reels of the famous novel by Charles R. Macauley. In its cast are twenty-three principals, including Jack Mulhall, Pauline Starke and Kathryn Adams, and eight thousand players who appear in the series of spectacles and big ensemble scenes. The producers claim that sixty-three interior sets and thirteen exterior structures, in addition to an entire village, were built for staging the story which has for its background the application of the principles advocated by the League of Nations.

Another release will be "Daddy Long Legs," the initial Mary Pickford special attraction to be distributed by First National Exhibitors' Circuit. This is the screen adaptation of Jean Webster's famous story and the play that has scored a tremendous success for several seasons. It was produced by Miss Pickford's own company. Marshall Neilan directed it.

The next Anita Stewart special will be an adaptation of LeRoy Scott's eight edition book, "Mary Regan." This will be the third of her attractions made under the management of Louis B. Mayer to be released by First National.

After "Mary Regan" the Circuit will release a sensational special feature attraction, of a type entirely different from anything that has ever been made available to exhibitors. This is the picture which has been shown to selected audiences in New York, Philadelphia, Boston and Chicago at a standard admission charge of $10 a seat. The announcement of its releasing title has not yet been made.

The third of the Chaplin productions made under his contract with the Circuit will be the fifth subject on the six-release schedule. The title of it, as previously stated, is "Sunnyside," a story of rural town life. Mr. Chaplin's new "heavy" character, Thomas B. Wood, who weighs more than a quarter of a ton, will make his screen debut in this comedy.

The sixth of the spring releases will be a five-reel feature called "When a Woman's Forty." This is an adaptation of the novel by Earnest Hendrie and Metcalfe Woode, which was published under the title of "The Elder Miss Blossom." The story is modern in theme, and concerns a middle aged woman whose romance did not begin until she had admittedly become an old maid.

Three Other Specials Soon.

Stars and producers having distributing contracts with First National have three other specials near completion at their studios, which will be ready for release before the hot weather season begins. The present schedule of fall releases includes a minimum of six big specials ranging from six to nine reels in length which will give the Circuit a decided impetus at the start of next season.

REX BEACH FINDS MEXICAN CANNIBALS

Author Visits Country of the Seri, a Little Known American Tribe, Not Indians—Will Use Them in Film

REX BEACH, broad shouldered and ruddy, is back in the tame precincts of New York after some unusual adventures. Rex Beach, novelist, explorer and motion picture producer, has never ceased to venture where adventure and the expectation of strange events led him. Now in New York, where he will spend several months preparing the continuity for his next Goldwyn superpicture, he looks back on his recent Mexican adventures as one of the most interesting of his career.

"You will say that the man-eater doesn't exist in America," he told his interviewer. "But I can take you into a lonely country where for miles and miles the only human companionship you can find is the intimacy—and I call it intimacy deservedly—of a forgotten people who still cling to cannibalism.

Know Little of Outside World.

"We look at Mexico as an unkempt land, rather careless of its civilization, but still more or less open faced and discovered to the world. Yet off in one corner of the Western coast of the neighbor republic is a savage people who know scarcely anything of the great world revolving near them and, astonishingly, still cling to the practice of eating their own kind.

"I wonder if you would believe some of the things I saw down there near Tibouron Island. It is a strange and lonely country, as strange as the people who inhabit it. They say that newspaper men who have gone into Mexico to verify for themselves all the tales they have heard of the recently discovered Seri Indians have never come back. It isn't exactly a pleasant thought, but I have no doubt after all I saw and heard that their bones lie cold and gray to the open sky in the Seri country, after an end that must have been terrible.

"It is no unusual thing to travel across Mexico now with an armored car both fore and aft. In some way guns have found their way into the hands of these grim savages, and while the Seri dwells in a small country there are hundreds and hundreds of Mexican miles that pay tribute only to the Yaquis who plunder and kill without restraint. But the Yaqui is after all an Indian as we know him—the Seri isn't. One day in our wanderings through the country, we came upon a band of them, fierce, unpleasant men and I can tell you it was only by a wholesale show of force on our part that we avoided trouble with them."

Much of the Mexican material gathered in his recent trip the famous novelist expects to use soon in a powerful new Goldwyn picture, the details of which are still in process of formation in his mind.

Politics Weapon to Use, Pettijohn Tells Advertisers

THE only way to fight censorship and other evils confronting the motion picture industry is to get into politics, and get into it with both feet. The plan of defensive campaign which has been carried on has proved to be utterly futile. The time has arrived to launch an offensive, and the people to do it are you men right here."

So spoke C. C. Pettijohn, general counsel for Exhibitors-Mutual and veteran of many a battle fought in behalf of the motion picture industry before the legislatures of the Middle West, in addressing the members of the Associated Motion Picture Advertisers, Inc., at their weekly luncheon at Cafe Boulevard Thursday noon. Mr. Pettijohn had been invited to speak on the general subject of censorship and Sunday closing legislation and how to combat it, and he gave the advertising men much to think about.

The statement by Deputy Police Commissioner Ellen O'Grady, attacking motion pictures as immoral, also occupied the attention of the members and provoked a lively discussion and a committee was appointed to invite Commissioner O'Grady to attend the next meeting of the association, submitting to her a number of questions which the members would like to have her answer.

Select Films on Presidential Ship.

The U. S. S. George Washington, bound for France to bring President Wilson back to the United States, carries on board five Select Pictures for the entertainment of the President on his return trip. Twice before the President has enjoyed Select stars in their latest pictures, during the trips between this country and France. This time when the George Washington brings the President back, he will be entertained by "Experimental Marriage," "A Lady's Name," "Children of Banishment," "Her Great Chance," and "The Belle of New York."

SWISS WANT AMERICAN FILM FEATURES

During War the Few Subjects They Knew Were Left Out of Calculations—Italy Gets German Foothold

IN a letter received by Frank J. Marion, of Kalem, from a man in Switzerland, the status of American films in that country, as well as in Germany and Austria, was rather definitely set forth. Mr. Marion's correspondent was applying for a connection as Swiss representative for Kalem, but as that organization is out of business, the letter has been tendered to Moving Picture World by Mr. Marion as a source of information for other firms in the industry.

"It is an undeniable fact," writes Mr. Marion's correspondent, "that the American film is becoming every day more popular in the European market, and the moment is not far that no cinema theatre can exist without United State film as a main factor in its program. I remember very well the 'Good old days,' before the war, when now and then an American feature production appeared on a Swiss screen; how the audiences enjoyed the excellent interpretation of the stars and admired the great resources in brain and genius as were there displayed.

"Since then United States film almost entirely disappeared and was replaced by German, French, Italian and Danish films, and especially the latter, have grown into an immense popularity. But this popularity would soon vanish before enthusiasm with which the famous American stars would be welcomed, who are just now, with the exception of the immortal Charles Chaplin, entirely unknown to Swiss audiences.

Italy Gaining Enemy Foothold.

"Throughout Germany and Austria the Italian industry is already making great efforts to get ahead of the competition and seems to be on the best way to succeed; but from the fact that in the German mind the United States is undoubtedly considered the most reasonable of their adversaries, the American product would find it an easy task to overrun any other foreign product. An immense field is left open for cultivation and great things may be achieved if only the necessary propaganda service is properly handled."

B. S. Moss Also Leaves Symphony.

Maurice Kashin, of the Broadway Theatre, will sever his connection with the house when it is taken over by B. S. Moss April 30. Mr. Moss has also taken over the lease of the Symphony, in uppper Broadway, where Mr. Kashin has likewise been in charge for some time. The Broadway will open under the Moss management with the initial New York presentation of Harry Garson's production of "The Unpardonable Sin," in which Blanche Sweet is the star.

PROCTOR GETS BIG ALBANY THEATRE

Pictures Oust Legitimate in Harmanus Hall —Capital City to Have Two Other Large Houses

FOLLOWING an announcement from Max Spiegel that he would erect a pretentious motion picture theatre in Albany during the next few months, came news that F. F. Proctor had acquired Harmanus-Bleecker Hall, the largest theatre in this city, with a seating capacity of approximately 3,800, and one which has been devoted for many years to legitimate productions. In a statement given out Mr. Proctor says that he plans to run high class photoplays in his newest acquisition, and that interspersed will be the cream of Broadway successes, including comedies, dramas and grand opera. An organ duplicating those at the Rialto and Rivoli in New York will be installed. Harmanus-Bleecker Hall was built in 1889 and is a huge structure located some little distance outside of the business center of the city.

Two Other Houses to Be Built.

In addition to Mr. Spiegel's new theatre, which it is said will cost upward of $300,000 and which will be patterned after some of the most modern houses in the larger cities, and which will have a seating capacity of approximately 3,000, two other motion picture houses are to be built in this city during the coming summer. Hugo Lerchner and Harry Hellman have formed a stock company and will operate what will be known as the Royal Theatre. Samuel Sucno will also build a theatre costing about $200,000, with a seating capacity of 1,800.

Up to the present time Albany, despite the fact that it is the capital city of the state, and has a very heavy transient population particularly during the winter months, has few if any up-to-the-minute motion picture houses. The Colonial, while a modern house, is located a mile or more from the business center of the city. Along Pearl street, there are a number of houses, but with comparatively small seating capacities.

Sunday Shows a Question.

Whether or not Albany will fall in line with other cities in the state and provide Sunday motion picture shows remains a question, even though it is a generally accepted fact that Governor Alfred E. Smith intends to sign the local option bill. At the present time, the neighboring city of Troy, which has Sunday movies, is a gainer by hundreds of dollars from this city every Sunday night.

GRANT.

Dolores Cassinelli Honored.

An indication of the esteem in which Dolores Cassinelli, the Italian screen star, is held by her compatriots was given recently at a festival held at the Vanderbilt Hotel, New York, for the benefit of the Free Fund for Italian Children and at which she and Mary Garden were the honorary guests of General Guiliomailti, attache of the Italian Embassy in this country. Also numbered among the distinguished persons present was the Marquis De Barbarini, Italian Minister of Shipping.

H. H. Van Loan
Author of "The New Moon," the Select feature with Norma Talmadge.

Northwest Showmen Star Showing of Loan Films

PICTURE theatres of the Northwest territory served by Minneapolis fired their opening gun in the campaign to put over the Fifth Liberty Loan by showing special film subjects on Sunday, April 6.

E. R. Pearson, manager of the Minneapolis First National Exchange, is chairman of the Minneapolis committee having charge of the distribution of the 157 Victory Loan prints allotted to this territory.

To Insure Showings.

To insure the showing of each print in some theatre during the drive Manager Pearson has urged every exhibitor who does not show each day of the week to notify him what days he does not show. In this way Mr. Pearson plans to avoid booking prints for the use of the exhibitor on days that are dark.

Schedules have been furnished each exhibitor showing where each print is to be forwarded. While 157 prints have a maximum possibility of 4,500 showings in 30 days, the theatres of this territory use about 25,000 shows in that period.

In view of this fact Mr. Pearson has urged and been promised co-operation from exhibitors to the end that maximum showings of the Liberty Loan subjects are assured.

Mark Gates Entertains Soldiers.

Mark Gates, managing director of the Dayton Theatre, Dayton, has as guests of the theatre about five hundred returned soldiers of the 148th Division, who spent two days in Dayton waiting for a change of trains. They saw "Pettigrew's Girl," starring Ethel Clayton.

About an hour after the regiment arrived Mr. Gates had men at the station Red Cross bureaus where they were being fed to announce that a party of soldiers would be made up to leave the station at seven forty-five that evening. At the stated hour about five hundred boys took advantage of the offer, and lining two abreast, paraded to the Dayton Theatre.

DISTRIBUTORS DECIDE TO IMPOSE TAX

At Meeting of Division of National Association They Adopt Clause for Insertion in All Contracts

A MEETING of the Distributors' Division of the National Association of the Motion Picture Industry was held in New York on April 11 for the purpose of discussing ways and means of collecting the tax which is levied on film rentals by Section 906 of the Revenue act of 1918.

This tax is charged on all film rentals and must be paid to the United States Government by the distributors each month for the rentals on their films during the previous month. So as to avoid any confustion in the matter, and that each one of the distributors would act in the same manner, a uniform tax clause was adopted, to be placed in all contracts with exhibitors for the exhibition of motion pictures on or after May 1, 1919. This tax clause reads as follows:

"The Exhibitor agrees that as long as Section 906 of the Revenue act of 1918 shall remain in force, the exhibitor shall pay to the distributor in addition to all other charges, a sum equal to 5 per cent. of the gross film rental, or in the event of a percentage booking, a sum equal to 5 per cent. of the distributor's share, for all pictures delivered and / or exhibited under this contract on and after May 1, 1919, such 5 per cent. to be added to the bill for said film and to become due when the other items on said bill become due. The exhibitor further agrees that any default in the payment of said 5 per cent. shall be considered a default in the same way as the non-payment of any other moneys due under and pursuant to this contract."

In view of the fact that the old tax of three-fourths cent a foot, which the distributors were required to pay under the 1917 law, will be rescinded as of May 1, 1919, the charge of 15 cents a reel a day will no longer be collected by the distributors, but in its place the tax will be collected, beginning May 1, 1919.

The following companies were represented at the meeting: Famous Players-Lasky, First National, Fox, Goldwyn, International, Pathe, Select, Triangle, Universal, Vitagraph, Metro, and World Film Corp.

Buhler Collates Films at Government's Request

THE United States Government is endeavoring to secure for perpetual record copies of all motion pictures taken in connection with the world war and especially those taken during the various loan drives, welfare campaigns and other activities.

As Philadelphia was the big busy center of such activities Uncle Sam naturally turned to Frank W. Buhler, managing director of the Stanley Company, there to aid in securing the many films taken in that part of the country and sent him a request to help make up the collection which is desired to be acquired and which will make an imperishable record of everything done in matters pertaining to the war.

In compliance with the Government's request, Mr. Buhler is having special copies made of the films taken in connection with the Y. M. C. A., Knights of Columbus, Red Cross and the Liberty Loan drives and for the coming Victory Loan Drive and also of the many other subjects photographed for the purpose of aiding the Government during and after the war.

Kay Laurel in New Paramount Film.

Kay Laurel, of Ziegfeld Follies fame, has an important role in Wallace Reid's Paramount picture, "The Valley of the Giants." This is Miss Laurel's second screen appearance.

The production was completed at the Hollywood Lasky studio. Grace Darmond is the leading woman, and others in the cast are Charles Ogle, Guy Oliver, James Neill, Will Brunton, Milt Brown, Ogden Crane, Lillian Mason, Alice Taafe, Ralph Lewis, Hart Hoxie and Jim Mason. The picture is adapted from the novel by Captain Peter B. Kyne.

"That's a Nice Suit,"

Says G. Fred Green, owner of twenty-four theatres in Scotland, to Marie Walcamp in the boy's attire she wears in Universal's serial, "The Red Glove.

WORLD TO DISTRIBUTE FIVE CHAPLINS

Completes Plans with George Kleine to Handle Four Essanay Revivals and One Newer Picture

AN announcement of more than ordinary importance attaches to the statement made by the World Film Corporation that an arrangement has been made with George Kleine, whereby World Pictures takes over the selling and distribution of five Charlie Chaplin pictures. Four of these are revivals and one a newer picture. The revivals are "Nights at the Show," "Police," "The Bank" and "Shanghaied." The newer picture bears the title of "Triple Trouble."

The World Corporation in distributing these pictures submits to the exhibitors throughout the United States the unquestioned fact that there is only one Charlie Chaplin and that unlike any other picture star, his vehicles are capable of being revived from time to time with the maximum box office returns. That it has been proved, even by blase Broadway, that Charlie Chaplin pictures can be called upon at any time to meet a crying demand for an attraction that will alleviate the distress of a depleted bank account. Mr. Chaplin is the biggest box office bet in the world today because he projects entertainment pure and simple to all classes and conditions of audiences.

World's Exchanges Notified.

On April 3 the salesmen of the World Film Corporation throughout the country were notified by wire that this company was to distribute these five pictures of Chaplin, and within seventy-two hours telegraphic returns indicates a complete wiping out of all existing records for fast selling and results obtained in distributing pictures.

The branch offices of the General Film Company have received instructions from both the home office and George Kleine to turn over to the branch offices of the World all prints, advertising matter and accessories of these five Chaplin pictures.

The General Film has turned over to the World Pictures and its branch offices a complete statement of all contracts taken, pending and in prospect and all data as regards the sales campaign since its inception for these other pictures, so that branch managers and salesmen for the World are in a position to pick up the reins exactly where they left off without loss of time.

Lieutenant Moore to Work at Lasky West Coast Plant

LIEUT. WILLIAM J. MOORE, who, before going to France, was employed in the New York office of the Famous Players-Lasky Corporation, has arrived at the Lasky Hollywood studio of that company, where he will start work in the near future.

Lieutenant Moore is the only employe of the company to have been awarded the Croix de Guerre. He was wounded several times—shot through the lung, through the leg, and gassed. However, all his wounds have thoroughly healed, and he is now well and ready again for the picture game.

Just what Lieut. Moore will do at the studio is not yet known. The company, anxious to express its appreciation of the heroism of an employe, is giving him an opportunity to select the department in which he will be happiest.

Newman Visits New York.

Frank R. Newman, manager of the Pantages Theatre at Salt Lake City, was a visitor at the home offices of the Universal last week. Mr. Newman is spending a brief vacation in New York and will confer with Mr. Pantages at Chicago on his return trip West.

A. E. SMITH REVIEWS TRADE HISTORY

Vitagraph President Outlines Growth of Company—Has Plans for Enlargement of Los Angeles Studio

ALBERT E. SMITH, president of the Vitagraph Company, the only pioneer motion picture company still extant, arrived in Los Angeles recently.

Of the small group that originated the motion picture industry and developed the art of subtle, eloquent pantomime, Albert E. Smith and the Vitagraph Company alone have remained continuously in the business; and as the head of the only company that has been through twenty-two years of evolution, his summary of the past and predictions for the future hold particular interest and significance.

The Vitagraph Company was organized in March, 1897, just twenty-two years ago. "Never in all that time has the outlook been brighter than it is today," said Mr. Smith. "The industry as a whole is back to the healthy business conditions that existed at an earlier period when competition was confined to the merits of each production and the drawing power of each star, and now with the war over, business conditions readjusted, and vastly improved equipment to work with, I anticipate an era of unprecedented prosperity."

Recounts Picture History.

Speaking of the history of the motion picture business, Mr. Smith brought out many interesting facts. Very few among the millions that daily attend motion picture shows know that the first companies to make motion pictures started business not as producers of plays in picture form, but as manufacturers of machines that projected pictures of moving objects.

"The Vitagraph Company," said Mr. Smith, "was incorporated to manufacture a machine that I invented called the 'Vitagraph,' and as there was no market for a motion picture projecting machine at that time we made the necessary films and gave exhibitions wherever we could get an audience. We made the cameras to take the pictures, the machines to project them, we acted the parts ourselves and were our own exhibitors.

"The first big step forward was made when the vaudeville theatres gave the motion picture a place on their programs as a regular attraction and advertised the number according to the machine they installed such as, 'The Vitagraph,' 'The Biograph,' etc.

"This was a great victory for the pioneers, and realizing the important bearing it would have on the future of our business, we exerted every effort to keep these theatres supplied with interesting films. This required so much attention that finally the manufacture of machines was abandoned and we devoted our entire attention to advancing the art of the pictures themselves.

Co-operation Necessary.

"It was the struggle in the early days of the industry that taught me the value of studying the public wants and co-operating with the exhibitor," continued Mr. Smith. "This co-operation must be of the practical kind. It should start at the boxoffices and take the basic form of giving the exhibitor only such pictures as the public will patronize in full strength. No other consideration should be allowed to interfere with this rule, the soundness of which has been again proved by recent experiments.

"These experiments have now come to an end and pictures will hereafter be shown on the 'booking by merit' policy. This change had to come, else the entire industry,—producers and exhibitors alike—would have gone down in ruin. To one who has studied the business since its inception, the ultimate result of the recent experiments was always plain, the answer was to be found with the public. The public will readily buy what it wants and will pay well for it, but you cannot force upon the public anything it doesn't want without courting ruin.

Depends on Public Approval.

"The motion picture business was born of public favor. It has been nurtured by the nickels and dimes and quarters of the public and it can continue to exist only by public approval. The thousands of dollars that have been turned from the doors of the motion picture theatres through dissatisfaction never have been and never could be made up on 'the big nights' when 'strong' attractions have been shown, and all of us have suffered as a result.

"The public has suffered because the class of pictures it wanted and was willing to patronize was not presented; the exhibitor has suffered because his house was not large enough on the big nights, to make up the loss of his weak nights, and the producer of meritorious features has suffered because the exhibitors average profits were small and booking conditions prevented the presentation of other strong features.

Foremost Industry Predicted.

"In the readjustment of conditions I expect to see motion pictures take first place among American industries," continued Mr. Smith, "and anticipating this, we have been steadily increasing our plant and strengthening our organization. At the present time we have more of our old players with us than at any time since the days of the Vitagraph Stock Company in 1915. Among the well known players that are again appearing in Vitagraph productions are Gladden James, Anders Randolf, Maurice Costello, J. Rogers Lytton, Kate Price and Antonio Moreno, who was absent from our forces for a short time. Among the noted directors who have rejoined our organization may be mentioned James Young and Ralph Ince."

Prefer Pictures to Oil.

Indications of oil have been discovered on the property occupied by the Vitagraph studio and a big offer made for the land has been refused by Mr. Smith. "I consider the making and distribution of pictures along the lines we have pursued more important than the production of oil," said Mr. Smith, "and instead of oil wells you will soon see many additional buildings on our property devoted to the making of Vitagraph productions."

In speaking of the producing plans of his company, Mr. Smith stated that a vast store of material was being accumulated, and as an illustration of the big stories that will be picturized during the year he mentioned Charles Klein's "The Third Degree," Robert W. Chambers' "The Cambric Mask," "The Wolf," "The Climbers," "The Sporting Duchess," "The Gamblers," "The Great Divide," and a score of other well-known stories, stage plays and original scripts.

To Increase Coast Studio.

Mr. Smith's visit to Los Angeles is a combination of business and pleasure, and his plans call for the starting of vast improvements and additions in the company's studio there. New outdoor stages will be built and the enclosed studio space will be increased to double the present area. Additional dressing rooms will be added to the present accommodations and the laboratories enlarged to twice their present capacity.

"Kamerad," Yells the Lion in "Cameraring Through Africa."
Outing-Chester shows you what to do when a lion comes out of cover at you in Central Africa. Note the lion's Hunnish expression.

Reviews printed in the Moving Picture World may be used by showmen for advance notices or for criticisms in the local paper the day after the show. Clip them out or copy them; have them handy for an emergency. Get full value for the money you spend in local advertising by using World reviews as "reading matter" every time you carry an advertisement on different pictures.

OLSON HEADS INDIANAPOLIS CENTRAL

Elected President of Big Theatre Company on Retirement of B. V. Barton—Rebuilding the Lyric

THE Central Amusement Company, which owns and operates the Lyric, Alhambra and Isis theatres in Indianapolis, has been reorganized and with the change comes the announcement of the retirement of Ben V. Barton, who has been president of the company since its inception in 1910. Mr. Barton has disposed of his interests to Charles M. Olson and others.

Mr. Olson was elected president of the company to succeed Mr. Barton. Although no names were made public, it is understood that the men who joined with Mr. Olson in buying the Barton holdings are well known in Indianapolis financial circles, but, for the time being, will not take an active part in the management of the company's affairs.

Company Largest in the City.

The Central Amusement Company is the largest theatrical and picture organization in the city owned and operated by Indianapolis men. The company is now rebuilding the Lyric, the combination vaudeville and motion picture house in North Illinois street, at a cost of more than $100,000, having recently taken a ninety-nine-year lease on the property adjoining the theatre on the south. The site recently leased is being utilized to enlarge the present Lyric building.

It is understood that negotiations also have been completed for a ninety-nine-year lease on another theatre site, centrally situated, but announcement of the details of the proposed theatre are not to be made until later.

Mr. Olson, the new president of the Central, has been identified with it since its formation. At that time the company started with an investment of $2,500, and today its assets are said to border on the half-million mark. Mr. Olson is a prominent figure in the picture business, and is a stockholder in several important film manufacturing and distributing companies.

Olson Famous as an Athlete.

Mr. Olson has served as vice-president and treasurer of the company and is internationally famous as an athlete, having been the champion light heavyweight wrestler of the world before he engaged in the motion picture and theatrical business. He founded the Central Film Service Company, in Indianapolis; bought control of and reorganized the Buckeye Film Exchange of Cincinnati, and is said to be heavily interested in the Peoples Amusement Company, which owns a string of motion picture theatres throughout the state.

Mr. Barton, the retiring member of the firm, is one of the pioneers in the motion picture business in Indianapolis. He started in business when there was only one picture show in the city and that a small place called the Vaudette on South Illinois street. He was formerly president of the Indianapolis Motion Picture Exhibitors' League and was a member of the board of directors of the Indiana Motion Picture Exhibitors' Association. Mr. Barton has no definite plans for the future but says he will in all probability remain in Indianapolis.

Reno Exhibitor Candidate for Mayor.

Glenn D. Hurst, of the Grand and Rialto theatres, Reno, has announced his candidacy for the office of mayor, and a strong campaign in his behalf has been launched by prominent citizens of the Nevada metropolis. Mr. Hurst has been a resident of that city for more than twelve years and for the past ten years has been engaged in the theatre business with his brother.

Prior to his connection with this business he was a newspaperman and filled responsible positions on several publications in the East. He has attained marked success as a showman and has a wide following of friends who are confident that he will make an equally successful mayor.

Charlie Russell's Singing "Fifteen Men on a Dead Man's Chest."
But Charlie himself seems pretty much alive among these L-Ko girls who appear with him in a forthcoming Universal comedy.

Famous Players to Handle Big Special by Fairbanks

ARRANGEMENTS have been consummated between the Famous Players-Lasky Corporation and Douglas Fairbanks, for the distribution of "The Knickerbocker Buckeroo," Doug's first big special production since his contract with that organization expired several months ago. The picture is seven reels in length and will be handled as a special attraction.

"The Knickerbocker Buckeroo," according to reports from the West coast, is a most thrilling film. A series of episodes were taken in a railroad yard. Assisting Fairbanks in the presentation of these thrills is William A. Wellman, an ace of the Lafayette Flying Corps.

The film will be exploited on a large scale and special advertising and publicity helps are already in the course of preparation. A big advertising and publicity drive itself will be conducted. The film will be released May 18.

Form Service Bureau in Dallas for Showmen

THE Exhibitors' Service Bureau, the purpose of which is to take the worry from the shoulders of exhibitors, has been formed in Dallas. Charles D. Touchon, organizer and manager, declares that the plan is new for that part of this country and adds that already there is every indication that the bureau will be a success.

Mr. Touchon's plan is to look after the interests of exhibitors in securing satisfactory service from film exchanges, though the bureau is in no way connected with any of the exchanges. The principal cause of most of the trouble of exhibitors seems to lie in the lack of a central point of distribution, according to Mr. Touchon, and the fact that the exhibitor is not located, or personally represented, at the point of distribution.

The aim of the bureau is to overcome this difficulty and to also see that the exhibitor gets the full amount of advertising to which he is entitled. The bureau will be opened on May 1.

Margaret Turnbull at Lasky Studio.

Margaret Turnbull, author of many Paramount pictures, has arrived at the Lasky studio in Hollywood and has begun work in Frank E. Woods' department. Her first scenario will be an adaptation of "It Pays to Advertise," the former stage success, which it is understood will be used as a Paramount starring vehicle for Bryant Washburn.

Other recent acquisitions to the personnel at the Lasky studio are Walter Woods, scenario writer, and Major Wallace, an expert mechanical and electrical engineer, who has been engaged to conduct a series of experiments in special lightings for pictures.

INSTANTANEOUS TICKET TOTALER

(Compiled by B. H. Frances, Rex Theatre, Middletown, Ohio)

WE are indebted to B. H. Francis, of the Rex Theatre, Middletown, Ohio, for the accompanying tables, submitted for the convenience of ticket sellers in motion picture theatres where the basis of prices for children is 10 cents and for adults 15 cents. Mr. Francis is a member of Local No. 282, I. A. T. S. E., and M. P. M. O., proving our established contention that the projectionist of today is the theatre manager of tomorrow.

Finds Totals in a Jiffy.

Mr. Francis has found time, in addition to his duties in the projection booth to figure out the details of ticket-selling. In the table immediately to the right the total prices (including war tax) are for adults, 17 cents; for children, 11 cents. The row of figures at the left (from 0 to 10) indicate the number of adult tickets that may be asked for at the box office. The row of figures at the top indicate the number of admissions that may be required for children to go in the same purchase. Where the horizontal line meets the perpendicular row of figures indicates the total amount necessary.

Look Where the Rows Meet.

For instance, a patron may ask for 3 adult tickets and 5 for children. Look in the (left) perpendicular row of figures for "3," follow the line out until it meets the line of figures under "5" (at the top), and the total price for 3 adult tickets and 5 children's tickets is shown as $1.06. In compiling the table the dollar signs have been omitted. Take any other combination you wish—6 adults and 9 children, $2.01. For 7 adults and 3 children the total is $1.52, and so on in any combination up to 10 tickets in each class.

ADULTS 17c. CHILDREN 11c.

Top row for number of children at 11 cents. Row at left number of adults at 17 cents. Where the two lines meet find total price.

	0	1	2	3	4	5	6	7	8	9	10
0		11	22	33	44	55	66	77	88	99	110
1	17	28	39	50	61	72	83	94	105	116	127
2	34	45	56	67	78	89	100	111	122	133	144
3	51	62	73	84	95	106	117	128	139	150	161
4	68	79	90	101	112	123	134	145	156	167	178
5	85	96	107	118	129	140	151	162	173	184	195
6	102	113	124	135	146	157	168	179	190	201	212
7	119	130	141	152	163	174	185	196	207	218	229
8	136	147	158	169	180	191	202	213	224	235	246
9	153	164	175	186	197	208	219	230	241	252	263
10	170	181	192	203	214	225	236	247	258	269	280

Special Table for Children.

The table in the lower left-hand corner of this page is reckoned on the basis of 15 cents for adults. It is presumed in this that the war tax is absorbed by the management on adult tickets. The two top rows of figures (above the separating rule) represents the number of children's tickets at 11 cents. This presumes that the management charges 1 cent war tax on tickets sold to children, and observing the basic charge of 10 cents for children and 15 cents for adults.

ADULTS 15c. CHILDREN 11c.

Two top rows refer only to children. Row at left number of adults at 15 cents. Where the two lines meet find total price.

	0	1	2	3	4	5	6	7	8	9	10
0		11	22	33	44	55	66	77	88	99	110
1	15	26	37	48	59	70	81	92	103	114	125
2	30	41	52	63	74	85	96	107	118	129	140
3	45	56	67	78	89	100	111	122	133	144	155
4	60	71	82	93	104	115	126	137	148	159	170
5	75	86	97	108	119	130	141	152	163	174	185
6	90	101	112	123	134	145	156	167	178	189	200
7	105	116	127	138	149	160	171	182	193	204	215
8	120	131	142	153	164	175	186	197	208	219	230
9	135	146	157	168	179	190	201	212	223	234	245
10	150	161	172	183	194	205	216	227	238	249	260

Figures Instantly to Twenty Tickets.

As in the other table, the very top row indicates the number of children for accounting in conjunction with adult tickets sold at 15 cents each. Let us suppose the call is for 4 adults (at 15 cents) and 3 children (at 11 cents). The figure "4," at the left, is the start. Follow out the row of horizontal figures until it meets the perpendicular row under "3," at the top, and we find the total charge to be 93 cents. Another instance: 7 adults and 5 children, $1.60, and so on through any combination including 10 each.

Quick Action and Accuracy.

If you are selling children's tickets the two top lines carry the guide. Two at 11 cents will be 22 cents; 6 at 11 will be 66 cents. Easy reckoning in any event. But these figures are to be considered separately from the combination with adult admissions. We believe that the explanation is clear. Furthermore we are of the opinion that ticket sellers will be indebted to Mr. Francis, of Middletown, Ohio, for supplying them with a time-saving and accurate guide for quick reference.

Preserve for Constant Use.

Paste the tables under the glass in yuor box-office window. Thus they will be preserved and handy to refer to.

VIRGINIA EXHIBITOR FEARS "REFORM"

J. Henkel Henry Says Anti-Saloon League Is Fighting for More Power—Urges Use of Vote

J. HENKEL HENRY, of the Empire Theatre, Winchester, Va., believes that the immediate present is the time for all Virginia exhibitors to begin a concerted effort to fight looming censorship legislation. Mr. Henry speaks as the lone exhibitor of Virginia who was present during the closing hours of the last Legislature, and through whose efforts the passage of the license reduction bill was considerably aided.

"Who are the leaders of censorship?" Mr. Henry writes. "They are this same reform element which has apparently succeeded in making the country dry without submitting the question to the people. That these people are well organized and never cease to work is a question beyond dispute. What are the results in Virginia? We would have censorship in Virginia today, had our last session of the Legislature lasted one or two days longer, and unless more liberal representatives are elected this fall, we are going to have censorship just as certain as the Lord made little apples.

"The patron of the censorship bill, Dr. Cannon, is the president of the Anti-Saloon League, of Virginia, and one of the leading prohibition workers in America. He, in conjunction with the state moral commissioner, the Rev. J. Sydney Peters, has been busily engaged for the past weeks paying the way for the election of men who will vote them more power.

"Some exhibitors are kidding themselves into believing that conditions are better during dry times. This is all wrong. The wave of prosperity that we are just going through has absolutely nothing to do with the liquor question. As a matter of fact, I contend that business would have been better if we had saloons here under proper regulations. Paying as high now as $12 a quart for liquor naturally does not leave as much money in men's pockets to spend for amusement as it would if they paid $1 a quart. My attendance has decreased with men. They frequent the restaurants, pool rooms, bowling alleys and poker games more now than during saloon times.

"We cannot afford to sit still and trust our fate to the hands of men who are tied by the Anti-Prohibition party. We must select our own men who will stand by us, and unless they are willing to give us this promise we don't want them. Primaries will be held in Virginia in August, when candidates for the Legislature and Senate will be selected. Cannon and his forces have their men slated. What are we going to do? Let's all get busy now and persuade some fellow to run who will stand by us.

"J. HENKEL HENRY,
"Empire Theatre, Winchester, Va."

Empey Sues Daily for $100,000.

The publication of a three column article in the New York Call on Monday, March 31, attacking Arthur Guy Empey, author of "Over the Top" and publisher of "Treat 'Em Rough" magazine, devoted to a warfare upon Bolshevism, in which Empey was represented as having been "fired" from the army for the good of the service, resulted yesterday in a summons and complaint being served upon the publishers of "The Call" in a suit for $100,000, for libel and Robert Spear, of 220 West Forty-second defamation of character instituted by st., New York, attorney for the fighting author.

Exchangemen Adopt Trade Rules.

Trade rules designed to protect both the exchange and exhibitor have been made effective by the Atlanta Film Managers' Association. The new rules were made effective March 31 and, it is reported, are the outcome of unfair practices of some exhibitors in the South.

"Must Sell," "Wanted to Rent," "Will Buy Theatre"—these are only a few of the business opportunities The World's Classified brings to light.

Garry McGarry.

McGarry Says the Orient Likes "America's Answer"

GARRY McGARRY, who is handling the United States Government picture, "America's Answer," in the Orient, recently reported from Singapore that this production is being shown to crowded houses.

Mr. McGarry, formerly a Vitagraph player and also known for his work in vaudeville and musical comedy, is on his way to Russia as a field officer of the Knights of Columbus. He has been engaged in relief work among the soldiers, has arranged many performances for the benefit of the troops, and is said to be the first to take a theatrical unit for the entertainment of the American soldiers in Siberia.

Dr. W. E. Shallenberger announces that Mr. McGarry, in addition to handling "America's Answer," is also showing "Huns Within Our Gates" and other Arrow features and is meeting with great success.

Rainbow Number of Moving Picture World May 10.

Bright pledge of peace and sunshine!—Vaughn.

Rainbow Number of Moving Picture World May 10.

Looks as If Mere Man Were Having a Hard Time of It in These Two Fox Pictures.

Theda Bara in "The Siren's Song," on the left, and Madlaine Traverse in "The Love That Dares," on the right, are engaged in the sweetly feminine pastime of laying down the law.

DISCUSS MORALITY OF PICTURE SHOWS

Indiana Boards of Indorsers Deliberate Upon Good and Bad Effect of Photoplays on Children

THE good and bad effects of picture shows and the efforts of the Indiana and Indianapolis boards of indorsers of photoplays for juveniles to raise the standard of film shows were the principal topics disucussed at the joint convention of the two boards at the Claypool Hotel in Indianapolis, Tuesday, April 1.

The good effects of the picture were presented to the boards by Frank J. Rembusch, of Shelbyville, who is chairman of the board of directors of the National Motion Picture Exhibitors Association.

"The good things in literature, music and art are given in the motion picture theatres and the exhibitors are anxious to receive encouragement in presenting this kind of picture," said Mr. Rembusch. "As it is, people get what they want. Look what happened when 'The Fighting Roosevelts' was exhibited at an Indianapolis theatre recently. It had to be taken off the screen because it was too poorly patronized. 'Virtuous Wives' took its place, with the result that the house was packed at every performance. You women of the board are on the right track, and if you get back of the show the exhibitors will give you what is wanted."

Picture Show a Power for Evil.

Frank J. Lahr, judge of the juvenile court at Indianapolis, spoke of the evil effects of the picture show on the boys and girls who come into his court.

"One of the greatest powers for evil today is the moving picture show, and it needs attention," he said. "We want picture shows to present to our children ideals which they can follow through life. The picture show problem is next in importance to the temperance problem. A great deal of the evil which is done is the result of using the picture show as a nursery for the child."

Clara Burnside, supervisor of policewomen in Indianapolis, who has been appointed by Mayor Charles W. Jewett to censor films shown in Indianapolis theatres, touched on the bad effects of inferior pictures on girls and boys, but said she did not, by any means, hold the exhibitors entirely responsible for the class of pictures shown.

Pictures Not Altogether to Blame.

Comments on the talks were made by the Rev. Morton C. Pearson, head of the Indianapolis Church Federation, who said that the wrong doing of children should not be laid altogether to the motion picture show. He said he favors a moral censorship of pictures, such as the one conducted by the board. Mrs. Curtis Hodges, who gave a resume of the work of the board, spoke of the kindness and interest manifested toward the board members by many of the moving picture exhibitors.

The meeting was opened by Mrs. David Ross, president of the Indianapolis board, who talked briefly on the picture situation and the work of the board.

"The class of pictures now sent to us is greatly improved," she said. "This shows that the producers are aware of the fact that the board, as a clearing house, cannot afford to pass questionable pictures."

Former Censor Officers Re-elected.

The state organization re-elected its former officers with the exception of secretary-treasurer and fourth vice-president. All of the former officers of the Indianapolis board, with the exception of the secretary and publicity chairman, were re-elected.

No, the Westerner with William Russell Isn't at All Close-Fisted.
Even though the star of American's "Brass Buttons" is displaying an appropriately closed hand.

Yes, You're Right.

Your knowledge of Japanese tells you correctly that this is a poster from Japan, showing how Vitagraph's serial, "The Fighting Trail," is being well treated there.

British Columbia Censor Replies to Complaints

WALTER HEPBURN, of Vancouver, chief moving picture censor for the Province of British Columbia, appeared before the legislators at Victoria, B. C., in answer to several complaints that he had been using language which was derogatory to the interests of the Government and also in answer to charges that he had shown discrimination in the granting of licenses to moving picture projection machine apprentices. Mr. Hepburn had been freely discussed on the floor of the Provincial House, under a motion that his salary be reduced from $2,040 a year to $40 a year, which was supplemented later by a motion that he be dismissed. Mr. Hepburn came back with a statement which was considered a reflection upon certain members of the Legislature, and in which he referred to these members as "pin heads," it is declared.

Mr. Hepburn went to Victoria, the capital, and held a cenference with two members of the Legislature in the office of the Attorney-General, who, in the meantime, had appointed a commission to investigate the censor. The two legislators, who attended, were Major Burde and J. S. Cowper, who were the two who were most active in pressing the charges against the censor before the House. It was finally agreed, at this conference, that Mr. Hepburn should prepare a written statement as a defense of the charges against him and this was to be presented to the Legislature.

Louise Glaum Files Judgment.

On March 29 Louise Glaum as plaintiff, through Arthur Butler Graham, her attorney, entered judgment against the Paralta Plays for $1,177.73 upon a promissory note delivered to Miss Glaum on May 20, 1918, for $1,100 with interest.

ALBANY REPORTS MANY INCORPORATIONS

Unprecedented Number of New Film Firms Presages Big Business in Every Branch

ALBANY, April 14.—More motion picture concerns have been incorporated in New York State during the last few days than during any similar period of time in the state's history. Whether the prospects of favorable legislation for Sunday motion picture shows was the stimulating influence is not known, but the fact remains that hardly a day has passed in Secretary of State Hugo's office when one or more concerns directly interested in the motion picture business were not incorporated.

Among the new incorporations were the World Wide Distributing Corporation of New York, incorporating at $500,000 with Arthur Levey, Anderson T. Herd and F. E. Goldsmith as principals; Film Specials, $50,000, Leopold Fuldman, Charles J. Sonino, and Matie Hammerstein, New York; Devereaux Corporations, $50,000, Charles Ewart, Charles Helm, B. E. Swiglehurst, New York; Pleasant Amusement Company, $1,000, Myron Sulzberger, Edna and Claire Egan, New York; Associated Pictures Theatres of America, John J. Pitzer, James F. J. Archibald, Charles M. Rosenthal, New York; International Photo Play Distributors, $100,000, M. A. and Maurice Schlesinger, A. George Smith, New York; the Dooley Exchange, Syracuse, $150,000, Thomas Dooley, Joseph Crosby and H. V. Kennedy; Miller-Vermont Amusement Company, $15,000, Morris Rosen, Jacob Reisner, Samuel Steinberg; Adolph Phillip Film Company, $400,000, Adolph Phillip, Benjamin Eskowitz and A. S. Levy, New York; Syndicated Super-Features, Merle E. Smith, Miles Gibbons and Maxwell Wagner, New York. GRANT.

Peebles Is the Wanderer in the Country of Films

MEET the Wanderer. Shake hands with Harry T. Peebles, who, since his entry into the film game in 1908, has served under as many flags as it is possible for one man to get under in the course of eleven years of service. As exchange man, salesman, exhibitor, assistant district manager, theatre supply man, and district handler for a half dozen big picture concerns, Harry T. Peebles, if service chevrons and company colors were issued by film organizations, would look like a complete Rainbow Division himself.

Harry T. Peebles.
New Orleans Universal manager.

Practically all of Mr. Peebles' wandering has been done in the South and Southwest. In 1908 he took the management of the Southern Film and Talking Machine Company in Texas, which outfit he left to become a salesman for the Texas Film Exchange. From there he went to Mutual on the first day it opened for business in Dallas, and subsequently became assistant manager of the Memphis and New Orleans branches.

After a year with Mutual, he took over the management of the Princess Theatre in Memphis, now under Marcus Loew. Quitting that he went successively with Consolidated Film and Supply Company, Famous Players, Warner Features, back to Mutual, and finally back to Consolidated as manager of the Bluebird department three years ago.

Speaking of the situation in the South, Mr. Peebles said, "Several years ago, five-cent theatres had full sway in New Orleans territory, but today exhibitors are charging and getting better prices and are really making money. One noticeable improvement is that a great many of the theatres have changed from automatic musical instruments to orchestras and first-class pipeorgans.

"A few years ago a newspaper advertisement on a moving picture was a curiosity. Today newspapers solicit moving picture advertising and give the exhibitor every help. At present the New Orleans Item is to be complimented on the excellent moving picture department in its Sunday edition. The year of 1919 will be a credit to the industry in the New Orleans territory."

MARY PICKFORD AS SALVATION LASSIE

Puts on the Blue and Red Uniform and Sells Papers in Los Angeles—Express Gets Out a Special Edition

THE highest-priced film star in the world has become a Salvation Army lassie—temporarily, at least. Mary Pickford was asked to become the guest of the Los Angeles Express and Times on "newspaper day" in Los Angeles a few days ago, during the height of the Salvation Army Home Service Fund Drive. She had to become a Salvation Army lassie and sell papers. And she did not refuse.

She said in her own characteristic way: "Oh, I'd just love to sell papers! And to sell papers for the Salvation Army—let me try it for a day!"

So Mary Pickford, who is making her second picture for the First National Exhibitors' Circuit, also became the highest priced "newsie" that ever yelled "Extra!"

A day was set aside in Los Angeles as "newspaper day" under the auspices of the Los Angeles Express and Times by proclamation from Harry M. Haldeman, chairman of the campaign committee. These two newspapers donated all their street sales for the day to the Salvation Army Fund, and reimbursed the regular newsboys for their daily average profit.

The Express got out a special "Mary Pickford Edition," the first time in the history of journalism in the West, so far as can be learned, that such a thing ever happened. Needless to say this edition was sold out within a short time and it was necessary to run several thousand copies later in the day. The people snatched the paper on every street corner and tossed nickels, dimes and dollars at the newsboys.

"It was great," said Miss Pickford. "I now understand why the newsboys are always so happy when they cry their wares. But to sell papers for the Salvation Army, also, made the work still greater."

Asher Lands Film Stars.

E. M. Asher, manager of the Tivoli Theatre, San Francisco, as well as the film exchange business of the Turner & Dahnken Circuit, has returned from a trip to Los Angeles to study film conditions and to make arrangements for the personal appearance of film stars at the local house. He was very successful in the latter, closing contracts calling for the appearance of Bert Lytell, a strong local favorite, Viola Dana and Emmy Wehlen. He states that there is a very marked tendency toward fewer pictures, but better productions, with the end of the regular program in sight.

World to Star Zena Keefe in "The Amateur Widow"

WORLD PICTURES announces they have entered into a contract with Zena Keefe to star her in a five reel picture which bears the working title of "The Amateur Widow." Work on the picture has already started at the World studio at Fort Lee. Oscar Apfel is directing.

Miss Keefe was born in San Francisco and began her professional career as a child with a stock company. She then came East playing important roles in B. F. Keith's stock company in Providence. She then went into vaudeville as a headliner with her own act. After several successful seasons she was engaged by the Vitagraph and played in numerous important productions.

She was starred by Ivan Films in its production, "Enlighten Thy Daughter." Harry Rapp also starred her in "The Exiled Princess." Another notable film production in which she was the star was in Jack Noble's production of "Shame." Following this she appeared as the star in "The Challenge." Miss Keefe will have the support of Hugh Dillman as leading man.

Subscribing to Moving Picture World at $3 the year is a matter of great saving over purchasing weekly at 15 cents the copy from newsdealers. There is a saving of $4.80—and you get your magazine regularly.

CATALOGUE OF EDUCATIONAL FILMS

Released Between January 1 and March 31, 1919.

Compiled by Margaret I. MacDonald.

THIS list of films, released between January 1 and March 31, 1919, contains only the names of films of an educational and semi-educational character. Readers may bear in mind that in addition to the films mentioned herein, the Moving Picture World keeps on file for the benefit of its patrons a list of books, plays and magazine stories that have been produced in film.

ART.

History in Miniature for American Museums—Universal—(Screen Magazine No. 100)—Jan. 11.
New Faces for Old—General Film-Red Cross.
Model Girls—(Making Wax Models)—Prizma.
Sculptures in Sugar—Paramount-Bray—February.

BIOGRAPHY.

Our Teddy—First National—March.

BOTANY.

Carnivorous Plants—(Animated Drawing)—Paramount-Bray.

ENGINEERING AND MINING.

Alaskan Gold Mining—Prizma—Sugden.
California Oil Gardens—(Los Angeles)—Paramount-Bray.
Coal Mining—Paramount-Bray—Mar. 23.

INDUSTRIES.

Aquatic Farmer, An—Paramount-Bray—(Pictograph).
Bringing the Boys Back Home—Educational—(Shipbuilding at Hog Island)—(2 reels).
Girl of Tomorrow—Pathe—(Munitions and other industries thriving in the hands of women).
Hang it All—(Making wall paper)—Goldwyn-Ford—Jan. 27.
Hatching an "Eagle" a Day—Paramount-Bray—(Pictograph).
Liberty Motor, The Truth About the—Goldwyn-Ford—Jan. 20.
Meeting Demand of Package Shipping—Paramount-Bray—(Pictograph).
Mining Slate for Kiddies' Blackboards—Universal—(New Screen Magazine).
Orange, Story of the Sunkist—Pathe.
Rough Stuff—(Making Carborundum)—Goldwyn-Ford—Feb. 24.
Steel, The Story of—Goldwyn-Ford.
Sugar Growing in the West Indies—Paramount-Bray—(Pictograph).
War Women of England—Paramount-Holmes—Feb. 16.

MILITARY.

Alsace-Lorraine, In—(Policing Germany)—Pathe.
Carrying Old Glory to the Seven Seas—Ford-Goldwyn—Feb. 3.
Doughboys and Bolsheviki at Arcbangel—General Film-Red Cross.
War Birds (Pigeons carrying messages at Battle Front)—Paramount-Bray.

SCENIC AND TRAVEL (Including Peoples and Customs).

Alaska, The Lure of—Prizma-Sugden.
Alsace-Lorraine, In—Pathe-French Pictorial.
Balabooing on the Anarika—(British Guiana)—Outing-Chester—First National—March.
Bird Island, A Trip to—Prizma, Inc.
Bit of God's Country, A—Exhibitors Mutual-Rothacker—Feb. 9.
Brittany, Picturesque—Pathe—Jan. 25.
Bulls and Bears—Exhibitors Mutual-Rothacker—Feb. 1.
Canada's Mountain of Tears (Mt. Edith Cavell)—Ford-Goldwyn—Feb. 10.
Catalina Islands—World-Prizma.
Doing the Dells—Exhibitors Mutual-Rotbacker—Feb. 2.
Everywhere with Prizma—World-Prizma.
Essay of the Hills, An—Educational-Bruce—March.
France the Picturesque—Pathe—Jan. 25.
From Scales to Antlers—(Quebec)—Outing-Chester-First National.
Geezers and Geysers—Exhibitors Mutual-Rothacker—Jan. 12.
High and Hungry—Exhibitors Mutual-Rothacker—Jan. 11.
Here and There—Prizma, Inc.
Horizon Hunters—Educational-Bruce—Mar. 8.
Indian Life—Educational.
Indian Love Story, An—Educational-Bruce.
Japan, A Cabaret in Old—Paramount-Holmes—Mar. 2.
Japan of Today—(Series)—Pathe-Post—Jan. 18.
Japan, Picturesque—Pathe—Mar. 8.
Kilauea—World-Prizma—Jan. 11.
Leeward Islands, A Trip to—Paramount-Bray—Jan. 18.
Land of the Great Spirit, The—Prizma, Inc.
Land of the Mompies—Burton Holmes-Paramount—April 13.
Little Bit of Heaven, A—(Yosemite)—Goldwyn-Ford—Mar. 16.
Little High Horse—Educational-Bruce—Feb. 22.
Lucerne, Lovely—Sherry-Burlingham—Feb. 15.
Maori Romance—Exhibitors Mutual-Rothacker—Jan. 11.
Men Met in the Mountains—Educational—Bruce.
Our Picturesque Neighbors—(Island of St. Kitts)—Paramount-Bray—Feb. 15.
Pale Pack Train, The—Educational—Bruce.
Russia Dissected—General Film-Red Cross.
Russia a World Problem—General Film-Red Cross.
River Gray and the River Green, The—Educational-Bruce.
Restless Three, The—Educational-Bruce.
Riviera of Lake Leman, The—Sherry-Burlingham—Feb. 15.
Romance of Crater Lake—(Oregon)—Paramount-Bray—Feb. 22.
"Skyland," a Tale of the Northwest—World-Prizma.
Teetootalers and Totem Poles—Exhibitors Mutual-Rothacker—Jan. 11.
Vacation Land—Exhibitors Mutual-Rothacker—Jan. 18.
Versailles, Scenes at—Educational.
Versailles, Glorious—Paramount-Holmes—Mar. 23.
Wanderer and the Wbozitt, The—Educational-Bruce.
Where "The Spirit that Won" was Born—(Philadelphia)—Goldwyn-Ford—Feb. 17.
Western Stuff—Exhibitors Mutual-Rothacker—Jan. 26.
Wolf of the Tetuns, The—Educational-Bruce.
Wyoming Way, Out—Exhibitors Mutual-Rothacker—Feb. 16.
Zamboanga, General Pershing's Headquarters in the Philippines—Paramount-Holmes—Mar. 30.

SCIENCE.

Action of the Heart, The—Patbe.
Analysis of Baseball—(Slow-motion Photography)—Paramount-Bray.
Comets—(Explanatory Animated Drawing)—Paramount-Bray.
Electricity, Simple Experiments in—Pathe.
Eye, Photographing the—P. D. Hugon.
Hand Grenades (Explanatory Animated Drawing)—Paramount-Bray.
Juggling—(Slow-motion Pbotography)—Pathe.
Rebuilding Broken Bodies—General Film—Red Cross.

SOCIOLOGY.

And the Childreu Pay—Tyrad.
Better Babies—(New York Hebrew Asylum)—Universal—(Screen Magazine).
Home Fires—Universal—(Scenes at Spence Home and Nursery for Babies).
St. Dunstan's Happy Blind—Paramount-Holmes—Feb. 9.

SPORTS.

American Sport Becomes Internationally Known, An—Baseball—Universal—(New Screen Magazine).
Chilian Drills and Tbrills—Paramount-Bray—Mar. 23.
Golf Indoor—Paramount-Bray—Mar. 23.
London Plays Ball—Paramount-Holmes—Feb. 23.
Maids, More Maids and Mermaids—Outing-Chester-First National.
Winter Sports—Paramount-Bray—Feb. 2.

TOPICAL.

Canoe and Campfire—(Sbowing result of careless fire-building)—Prizma.
Day with Carranza, A—Educational.
Good to Eat—(Preparation of food in Hotel Kitchen)—Ford-Goldwyn—Mar. 2.
Homeward Bound—General Film-Red Cross.
How We Failed tbe Hun—Universal—(Screen Magazine).
Humor at the Front—General Film-Red Cross.
Ingenious Seleping Bag, An—Paramount-Bray—Mar. 8.
Most Popular Girl in the World—(Animated drawing showing bow Statute of Liberty was built)—Paramount-Bray—Mar. 22.
New Vocations for Distabled Soldiers—(Grapbic No. 45—Gaumont.
President Wilson Abroad—General Film-Red Cross.
War Women of England, The—Paramount-Holmes—Feb. 16.
Washington Air Patrol, The—Educational.
What Uncle Sam Had Up His Sleeve—Goldwyn-Ford—Mar. 23.
What Uncle Sam Will Do for Two Cents—Goldwyn-Ford—Jan. 13.
With the American Y. M. C. A. in London—Paramount-Holmes—Feb. 2.
With the Boy Scouts in Camp—Universal—Jan. (Screen Magazine).

ZOOLOGY.

Rearing and Protecting Wild Birds—Audubon Society.
Animals of Foreign Climes—Pathe-Ditmars.
Bees and Butterflies—Pathe.
Wading Birds—Pathe.
Buffalo Ranch, A—Universal—(Screen Magazine).
Teddy Birds—Outing-Chester-First National.

To Establish a Laboratory of Scientific Photography

GEORGE E. STONE, First Lieutenant Signal Corps, a photographer in the Army of Occupation, announces that on his return to America and to civilian life it is his plan to establish a laboratory of scientific photography at Berkeley, Cal.

The most notable of Mr. Stone's former productions, "How Life Begins," the memorable biological film of a year or so ago, has done duty at home and abroad, and contains sufficient proof of his ability to screen subjects of scientific and technical character.

The laboratory will be equipped to produce educational motion pictures in all branches, including photomicrography, animated diagrams and plastic models, and analysis of motion and growing plants.

The facilities for photomicrography and animated diagrams—already good—are to be extended. The apparatus for the photography of growing plants had already been greatly improved at the beginning of the war. A more accurate timing device has been perfected.

In addition to motion pictures it is planned to make still photographs of scientific specimens—to accurate scale if necessary— with perfect definition. These photographs will be made as stereoscopic pictures, as book illustrations, or as lantern slides, and can be made either in monotone or natural colors.

It is also planned to establish a marine laboratory on a magnificent site which has been purchased on Monterey Bay, California. This laboratory will be fully equipped with aquaria and all other facilities for the study and photography of marine life.

"Pathe Review, No. 8."

This number of the Pathe Review starts off with an amusing series of pictures, depicting the tricks of a trained chimpanzee, which skates, undresses itself and performs other stunts. Some

tinted scenic views taken in Japan follow. A wonderful demonstration of the circulation of the blood is included, and a scarcely less astonishing series of pictures of wild horses, taken by the Ultra-rapid camera.

"An Eyeful of Egypt."

The latest of the Outdoor Series appearing on the Exhibitors Mutual program is "An Eyeful of Egypt," and is one of the best of the Rothacker travel pictures. It opens with scenes with the Bedouins on the desert of Sahara, showing them camping and decamping, and also loading their camels for a continuance of the journey. Then we take a jump to the banks of the Nile, where the cameraman keeping his camera focused on the banks of the river treats us to a delightful "eyeful" of Egyptian architecture, ancient ruins and Oriental atmosphere in plenty. This will be a welcome addition to the average program.

"Columbia the Gem of the Highways."

Exhibitors Mutual is presenting an excellent Rothacker picture in "Columbia the Gem of the Highways." An automobile trip is taken over this splendid Oregon highway, with frequent stops to enable the tourist to view the landscape. The Oregon waterfalls and salmon filled rivers afford much interesting material for the camera.

Boy's Life Screen Review Is Destined for a Place in the Sun—Has Youthful Subject

THE new screen review which the Boy's Life Productions are offering through the Juvenile Photoplay Distributors, Inc., seems destined for a place of prominence among film releases of its kind, judging from the first issue. As its name would imply it is given up more or less to things pertaining to youth at work and at play. It contains entertainment for the adult as well as for the child, and has every appearance of being able to fill a gap in the average program of which we are not conscious until it is filled; and that is the picturing of the side of life in which the average boy and girl is especially interested, and which also awakens pleasant reminiscences in the minds of adults.

This first issue contains a picture of President Wilson, who is also president of the Boy Scouts of America, and a glimpse into the life of Theodore Roosevelt, late vice-president of the organization. Scenes in which boys from the city are being initiated into the secrets of forestry, boys at play in nature's pools on the rugged coast of California, sea scouts, learning some of the things that help to make good sailors, and pictures of boys who have won prizes for expert knowledge of some certain branch of industry or sport, or who have distinguished themselves in some other unusual way, are shown.

Tommy Kehoe, the seventeen-year-old British boy, who enlisted with the British troops as a bugler and later found his way into the trenches, where he served for a period of three or four years, appears in this issue. One of the subjects that will please the youngsters is a "Raid on Tin Can Hill," in which a group of boys take part in a sham battle and gas attack. They are equipped with improvised gas masks and throw tin can grenades. "On Nature's Trail" will be a feature of the review which will strive to live up to its name.

Chester Cameraman in Peru.

W. O. Runcie, one of the Outing-Chester cameramen, has telegraphed his arrival in Lima, Peru. He is headed for new camera country, and carrying film enough to serve him through a long campaign far away from transportation connections with New York.

Lyons and Moran in Universal's "The Bullsheviki."
The trio on the davenport appear to be the only really satisfied persons on the premises.

Berman Forms Company to Make Home Movie Camera

MOVING picture camera and projectors, so simplified in construction and so moderate in cost that practically everyone who can now afford to use an ordinary still camera may hereafter make and display their own moving pictures, is the promise of the Camo Corporation.

The new corporation, the main offices of which are in the Astor Trust Building, at Fifth avenue and Forty-second street, New York, was organized by A. L. Berman, who has been identified for some time past with moving picture and theatrical interests. Mr. Berman heads the corporation as president.

A well equipped plant for the manufacture of both camera and projectors has been built at New Rochelle, and is already in operation. In conjunction with the plant there is maintained a laboratory for the production, developing and printing of films.

The film used for the Camo is just half the standard size, both with regard to width and length. In other words where the standard size film has sixteen pictures to the foot the new Camo has thirty-two pictures to the same foot and is only half the width.

The new company already has received a large number of orders from Y. M. C. A.'s, training camps, private schools and manufacturing plants.

As soon as these orders are supplied the camera and projector will be offered to the public.

Obligations of Spokane Producer Not Quite Met

THE Washington Motion Picture Corporation's picture, "Fools' Gold," later termed "Undermined," the selling rights of which were transferred through Receiver F. K. McBroom to Reginald Warde, incorporated in New York as agent, will net the company between $45,000 and $55,000 according to a report made to Judge Hugo E. Oswald by Mr. McBroom when he asked permission to sign the contract with Mr. Warde. It is understood that Mr. Warde has sold the picture to the Arrow Film Corporation of New York on a percentage basis.

The company is to receive $10,000 advance money and 70 per cent. of the proceeds of the film until $25,000 has been paid, after which it is to receive 50 per cent. of the proceeds. The lease is to run for five years, at the end of which time the films are to be returned to the Spokane company.

Mr. McBroom has estimated that the obligations of the company are about $60,000, and that the proceeds will not be sufficient to meet the entire amount. He estimates that $135,000 had been paid for stock and that $100,000 of this was invested in the business, that the plant cost $55,000 and the picture $45,000.

Harry Earl Has "Race" Publicity.

The Renco Film Co., of Chicago, promoting "The Birth of a Race," has engaged Harry Earl as director of publicity with offices at No. 29 S. La Salle Street, Chicago. Mr. Earl is one of the best known showmen in the middle West having managed Chicago theatres and engaged in publicity work for many years.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

More Rioting in Butte.

BUTTE, MONTANA, has been under martial law on account of I. W. W. strikes and it looked for a while as though the soldiers would have to be called into play again to keep peace between the theatre managers. The American booked "The Heart of Humanity" and took a page for the start off, announcing that it would charge but fifty cents instead of the usual one dollar. It was a nice looking advertisement and made a good showing, with plenty of

STARTS MONDAY
THE HEART OF HUMANITY
A picture so great—so amazing—so spectacular—so gentle—so violent—so altogether startling that cold type fails utterly in describing it!
THE HEART OF HUMANITY
THE PICTURE THAT WILL LIVE FOREVER!!
SPECIAL MUSIC
SYMPHONIC ORCHESTRA
"The Heart of Humanity" is pronounced by all critics to be one of the two greatest films ever produced. It is not a war picture but a gripping story of mother love in the great Canadian Northwest with the war as a background
NOTE.
STARTS MONDAY
STARTS MONDAY
American

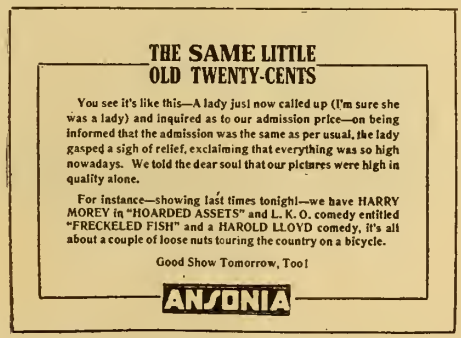
A Page Advertisement for the American Theatre, Butte.

white space, but not quite enough house signature. A. C. Raleigh, the manager, writes that "one of the newspaper advertising men evidently allowed Ralph Ruffner to see my copy in time for him to get out a full page knocking us in two of the papers which appeared simultaneously with our advertisement." Of course Ruff might have been planning a big display for some time, but it looks as though someone had leaked the news, for that "passing the Buck" looks very much as though Ruff had had an inkling of what was coming off and had hastened to meet it. He got a better position, too, though Mr. Raleigh got page three, which is just about as good as the back page. That "Aditorial" has to do with the fixed price of the Rialto admission, and while it does not make any direct reference to the American, it has an insinuating sort of twist. Then what Mr. Raleigh refers to as "a second rate house," the Ansonia kicked in with a three fives. Nothing about the American, but much about the good show you could see for a quarter, and not only that, but Ruff slipped back again with a note to the effect that some of the pictures he was showing at a quarter were shown all over the country at a dime. We don't know why Ruff should talk about Old Crow and such things. He didn't learn it from us when he visited New York, and Montana is a prohibition state even if the sheriff did pinch a bootlegger the other day for trying to sell to him. There is not much argument to what he says, and if he had said what he should have said on the subject he would have backed up Mr. Raleigh; indeed we don't see why Mr. Raleigh did not take this stuff and turn it on Ruff. Ruff himself supplied the opening, and it would have been possible to argue from

SNOWED UNDER
LITERALLY
"SNOWED UNDER"
WITH THE GREATEST GALAXY OF STARS, PRODUCERS AND EXCEPTIONAL ARRAY OF SHORT REEL "EYE-BANQUETS" EVER CORRALED BY ANY ONE MOTION PICTURE THEATRE IN THE HISTORY OF THE NORTHWEST
AN INFORMATIVE DECLARATION OF COLOSSAL MAGNITUDE
AN ADITORIAL ON THE GENTLE ART OF
"PASSING THE BUCK—OR—HOOKING THE CUSTOMER"
MARGUERITE CLARK
MARTIN JOHNSON'S
D. W. GRIFFITH'S
"THE SQUAW MAN"
"RAFFLES"
"ROMANCE OF TARZAN"
COMMENCING TOMORROW
MARGUERITE CLARK
AS CHARMING "LOVEY MARY" IN
"MRS WIGGS OF THE CABBAGE PATCH"
COMMENCING TOMORROW

A Page Advertisement from Ralph Ruffner in the Same Issue.

that that a show is worth what it costs and not what the other man is selling it for. The Bulletin, which Mr. Raleigh says is a Bolsheviki sheet, reproduced on its front page a section of a New York paper giving the Brooklyn advertisements in which it was shown that one of the Loew houses played the picture at fifteen and twenty-five cents. The bottom of one of the American advertisements shows the reply. In addition to the cut the text just above reads: "He who


THE SAME LITTLE OLD TWENTY-CENTS
You see it's like this—A lady just now called up (I'm sure she was a lady) and inquired as to our admission price—on being informed that the admission was the same as per usual, the lady gasped a sigh of relief, exclaiming that everything was so high nowadays. We told the dear soul that our pictures were high in quality alone.
For instance—showing last times tonight—we have HARRY MOREY in "HOARDED ASSETS" and L. K. O. comedy entitled "FRECKELED FISH" and a HAROLD LLOYD comedy, It's all about a couple of loose nuts touring the country on a bicycle.
Good Show Tomorrow, Too!
ANSONIA

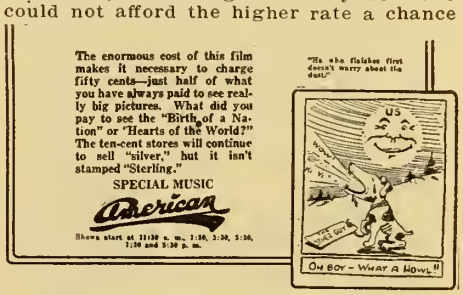
A Three Fives with Another Comment on Increased Prices, from the Ansonia.

finishes first doesn't worry about the dust." Another display, a three tens, gives six extracts from the opinions of various visitors. We do not know who these men are and how they rank locally, but it is better work than some of the smaller spaces Mr. Raleigh shows, in which the opinions are signed merely with initials. In this display, just below the six boxes, and too small to be read in the

"RIP & STITCH TAILORS"
A KNOCKOUT MACK SENNETT, SEW IT SEAMS
NOTE: Owing to the fact that these two pictures have been exhibited all over the country at a dime, we believe we are starting something when we undertake to peddle them at two-bits. In bringing this service into Butte our express messenger punctured his snow shoe, which explains the big cost of both projects at this time. What did you pay for "Echo Springs," "Three Star Hennessy" or "Old Crow." Think it over

The Bottom of Another Ruffner Ad.

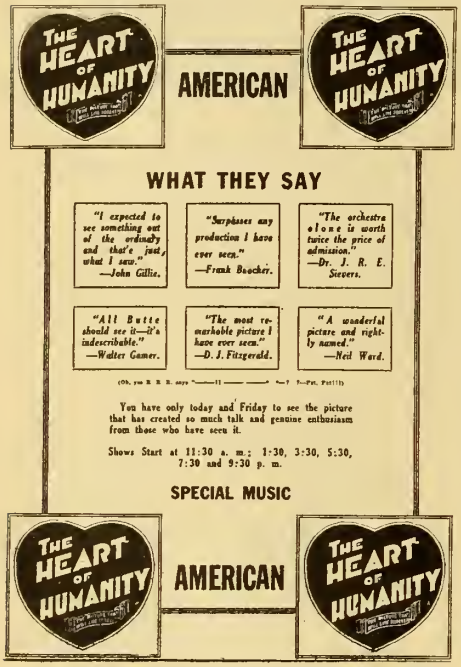
reproduction is a six point "(Oh, yes, R. R. R., says——! !—— ——? ?—Pzt, Pzt!!)" And then it was announced that at a special matinee Friday, the last day of the showing, they would give a matinee at regular prices, going back to the fifty cents top for the evening, and Mr. Raleigh comments, "which gave everyone who could not afford the higher rate a chance


The enormous cost of this film makes it necessary to charge fifty cents—just half of what you have always paid to see really big pictures. What did you pay to see the "Birth of a Nation" or "Hearts of the World?" The ten-cent stores will continue to sell "silver," but it isn't stamped "Sterling."
SPECIAL MUSIC
American
"He who finishes first doesn't worry about the dust."
ON BOY - WHAT A HOWL!!

The Tailpiece of One of Mr. Raleigh's Daily Ads.

to see it, and so we feel that we have kept faith clear through with our patrons." Mr. Raleigh wants to know what we think, and frankly we do not think that he has worked adroitly. The Friday matinee we consider a blunder. To insist that it could not be shown at regular rates and then offer a single performance at that price is to show that it can be done. More, it makes every person, who paid the fifty cents, feel that the house has not kept faith. The situation is not unlike that which once prevailed in the automobile world where buyers would pay a top price at the commencement of the season and then see the same car sold a few months later at a decided reduction. This aroused so much comment that many automobile concerns now pledge themselves not to lower prices during the season. If the film was worth not less than fifty cents on the first day of its showing, it was worth not less than half a dollar on Friday afternoon. It would have been better to have shown it free to those who could not afford the full price. It not alone angers those who paid the full price, but suggests in the minds of many that the film did not succeed. Moreover it is going to eternally smash any other high priced attraction the American puts in, for the crowd will hold back for the cut price shows. There is not the slightest reason why all pictures should be shown at a flat rate. There is no reason in the world why prices should not have been advanced on "The Heart of Humanity." It was shown at that

price on Broadway and ran several weeks beyond the time originally scheduled, and it does not matter that immediately thereafter is was run at a house in Brooklyn, with a cheap vaudeville show thrown in, for half the price. If the other houses object to the raise in prices, that should be the cue to point out that one house has the good sense to bring into the town really meritorious attractions at a higher price. Ruff's crack about his films having been shown elsewhere at ten cents was the American's cue to pick up that statement and admit that the way Ruff showed them they were worth the quarter against the other man's ten cents. Then Ruff would have been gagged as well as hoist by his own petard. Mr. Raleigh made the mistake of taking the onslaughts as an affront. He did not seem to seek to capitalize the opposition to his own benefit. It would seem that his personal sense of affront overlaid his showmanship and let the others get away with it. Not once did he argue that he too, could hold his prices to a quarter if he never took a chance with better stuff. He could have declined election to the has-beens. He could have announced he was going to have just as many fifty cent films as he could find worth that price. He could have convinced people that not only was this particular picture worth more than the price charged, and that the American was the leading theatre because it dared to go out for novelties instead of being afraid to show the best because it cost a little more. Instead of that he even cut the price on one show to prove that it could be done. About the strongest he got was


THE HEART OF HUMANITY
AMERICAN
THE HEART OF HUMANITY
WHAT THEY SAY
"I expected to see something out of the ordinary and that's just what I saw."
—John Gillie.
"Surpasses any production I have ever seen."
—Frank Boucher.
"The orchestra alone is worth twice the price of admission."
—Dr. J. R. E. Sievers.
"All Butte should see it—it's indescribable."
—Walter Gamer.
"The most remarkable picture I have ever seen."
—D. J. Fitzgerald.
"A wonderful picture and rightly named."
—Ned Ward.
You have only today and Friday to see the picture that has created so much talk and genuine enthusiasm from those who have seen it.
Shows Start at 11:30 a. m.; 1:30, 3:30, 5:30, 7:30 and 9:30 p. m.
SPECIAL MUSIC
THE HEART OF HUMANITY
AMERICAN
THE HEART OF HUMANITY

A Three Tens from the American.

> We take this opportunity to thank our fellow theatre men and a certain paper—all of whom enjoy the courtesies of this theatre—(that is free admittance to all shows)—for their kind assistance in boosting our publicity. Incidentally we have broken all house records. Thanks again.

That is a bit too childish and weak.

Three Styles.

Here are three advertisements announcing the personal appearance of Harry Carey in the Seattle theatres. Two of the displays are pretty much alike, each being two sevens, yet one is much better than the other because it is laid out better. In the display on the left the announcement is split. The name runs above the cut and the "will appear in person" below. This makes a gap in the continuity of the announcement. The showing on the right is not only better displayed, but slightly better worded. "Harry Carey, in person," is better than "will appear in person," though it means precisely the same and will be as well understood. The centre display is only five inches, and lacks the display which the cut gives, while we do not like all that heavy rule work for so small an advertisement. It is one of those "printers' delight" displays, but it is not showy. The rule should have been held to the

Three Announcements on the Same Subject in Which One, Through Better Display, Takes the Lead.

outside of the space to get it all together. A fourth display, from the Mission, is a two tens and wastes a lot of good space with about three inches more shirt front than the cut needs. The cut should have been sent to the engraver to be cropped to two and a half inches. The Mission was the only house to announce that Carey would be seen in one of his plays as well as in person, but does it rather tamely with "in connection with his fine new picture, 'Roped.' Both in person and on the screen" would have been better, or perhaps "hear him talk and see him act."

Nicely Laid Out.

Here is a nicely laid out display from the New Theatre, Baltimore. It is from a Sunday issue, so it carries a double bill, but they are held well apart and reversing the cut positions gives a further emphasis.

NEW THEATRE
MONDAY, TUESDAY, WEDNESDAY
Ethel Barrymore
The Talented Actress, Supported by
H. E. HERBERT and NAOMI CHILDERS in
"The Divorcee"
The screen version of the famous stage success, "Lady Frederick," by Somerset Maughan, in which a powerful plot, revolving about a beautiful woman, keeps you guessing until the end
THURSDAY, FRIDAY, SATURDAY
CONSTANCE TALMADGE
The screen's most charming comedienne with Harrison Ford and James Neill in
"ROMANCE and ARABELLA"
A delightfully delightful comedy in which the ideals of a highly fanciful and vivacious widow of beauty are finally tempered by sound judgment.
A score of exquisite music arranged by Prof. E. V. Cupero.

A Three Sevens, from Baltimore, Which Makes a Pretty and Effective Display.

Another inch would have done a lot to let in the sub-features, but that would mean another three inches and space is not cheap in Baltimore. One objection is that the star is stronger than the play in the top section and Miss Barrymore should have had a larger letter even at the cost of setting the names of her supporting cast in smaller letters. The title does not even draw on the stage title and should have been kept smaller to get in more type for the star. The border is neat, but would be too large for a double column space. For a three it is just about right. There is a great deal to getting the proper proportions, but apart from the Barrymore name this space is very nicely proportioned.

Large and Good.

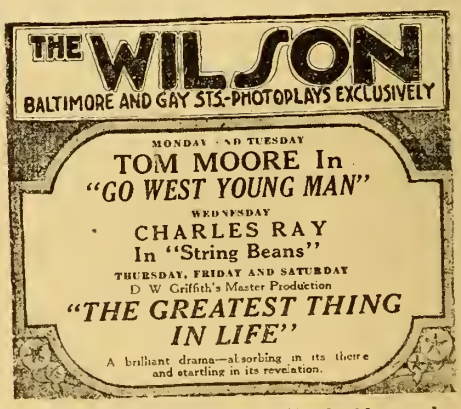
This six fourteens from Omaha is an unusually large space, but it is working on two titles that should clean up. About the only suggestion to offer is that there is a suggestion of a double bill due to the rule on the Mrs. Wiggs cut. If this had been taken off with a chisel so that the suggestion of isolation was destroyed, there would be nothing to affect its pull, but the patron has to read it all to realize that it is a single bill—and an unusually good one. The Drews are given a prominence so seldom given small comedies that the impression is apt to be that this is a feature in itself. It is, for that matter, for the Drews pull real money, but it is a joint feature with the longer subject and something should be done to connect the two in the mind of the patron the moment he sees the space; not after he has read it through. The second of the panels in the comedy should also be taken out, permitting the second of the Paramount-Drew comedies to be read in connection with the title.

As I live—
it's the Drews again!
An advance breath of cheery Spring. Put away your dark clouds of high jents and diamond-studded beefsteaks for an hour or two.
For the Drews have brought the silver lining in their second Paramount-Drew Comedy—
Mr and Mrs
SIDNEY DREW
"ONCE A MASON"
The second of the Paramount-Drew Comedies
They keep you smiling
ADOLPH ZUKOR presents
MARGUERITE CLARK
in
Mrs. Wiggs of the Cabbage Patch
A Paramount Picture
"MRS. WIGGS OF THE CABBAGE PATCH" shows Marguerite Clark at her best—as the lovable, comical little lady who is "always trying to do things for other people."
We won't go into a lengthy dissertation concerning the story's tremendous stage popularity—although we could—but we'll just ask you to come, and see if you don't agree with us that Marguerite Clark in "Mrs. Wiggs of the Cabbage Patch" is the best picture for many a long day.
Rialto News—
RIALTO
15th & DOUGLAS
TODAY—MONDAY TUESDAY—WEDNESDAY
TODAY—MONDAY TUESDAY—WEDNESDAY

A Six Fourteens Which Gives an Excellent Display.

Misframe.

The Wilson Theatre, Baltimore, uses a frame for its display and gets good prominence from it, but the house signature is not in the frame. It is a part of the special drawing, but to get the legend large, the artist has carried it from one side of the sketch to the other. If he had brought it in to give a twelve point line


THE WILSON
BALTIMORE AND GAY STS.-PHOTOPLAYS EXCLUSIVELY
MONDAY AND TUESDAY
TOM MOORE In
"GO WEST YOUNG MAN"
WEDNESDAY
CHARLES RAY
In "String Beans"
THURSDAY, FRIDAY AND SATURDAY
D. W. Griffith's Master Production
"THE GREATEST THING IN LIFE"
A brilliant drama—absorbing in its theme and startling in its revelation.

An Advertising Frame Which Shuts the House from Immediate Connection with the Display.

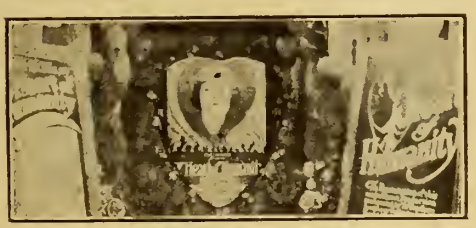
around the plate he would have gained much more than he loses in display. The name could be just as prominent, and the advertisement and the signature would have been held together. It is very poor lettering, at best, for the sloping S in connection with the lower part of the L gives an awkward space. Where such letters as L, A, V, Y, or even W are used, an effort should be made to take up the lost space rather than to augment and emphasize it. Look over the A. T. F. book of specimens and you will notice how cleverly this is done to conceal the defects of certain fonts in which the slants are emphasized. Artists who do lettering have a chance to correct these faults in part and yet here is a man who deliberately does the reverse. It is inexcusable and he should be required to correct the drawing.

Window Work.

E. J. Ryan, of the Woodlawn, Chicago, sends in photographs of a window display arranged for the house by H. W. Crawford, who is regularly employed by Manager Karzas to get up such showings. Details of coloring were not supplied, but the first cut gives a general idea of

A Window Display for the Woodlawn Theatre, Chicago.

the display with its specially painted posters and the heart designs. It appears that most of the hearts mask electric bulbs which throw their light inward against the display. This would make a good still display, but motion has several times the value of any still display, and knowing this, the decorator installed a motor which continuously opens and closes the large heart, giving a flash of the star back of the opening, as shown



The Same Design but with the Heart Opened, Showing the Star.

in the second cut. This is merely a part of a poster and not a special palnting, but it works well and the effect of the motion drives home the display and gives it many times the selling value of a display without motion.

Using Paramount.

A. L. Middleton, of the Queen, De Queen, Ark., has signed up the Paramount-Artcraft stuff and got out a special card for his patrons. It will not reproduce, because of its color, but it is a strip of card 3 by 8 inches with five of the small cuts of Paramount players with

Coming! But WHEN? You say. Below this runs this announcement:

That's just why you want THE AMUSEMENT HERALD every week. Write your name and postoffice address on the other side of this card and drop in postoffice. Let us know you really would like to know when Doug Fairbanks, William S. Hart, Mary Pickford or any of the other big stars and special pictures are going to be at the Queen and we will mail you the Herald every Monday with entire week's program. Some wonderful pictures are coming to the Queen this year.

The back is printed up as a return card with a space for the name and address of the patron, and one went out with each of the weekly program issue, the envelope being specially printed up with a special cartoon and across the top "See directions inside how to live happy." It was a number nine envelope, large enough to attract attention. Mr. Middleton has not been in for a long time, but we take it that he has been shut down with the flu like the rest of the world. We are glad to see him coming in again, for he is as full of ideas as a dog is of fleas.

Matters of Type.

Here is an interesting study in type setting. These displays are for the Rialto, Denver, on "Common Clay," and in each case were set from the same copy. The first pair are three sixes. That on the right gives the best display to the chief line, but that on the left gives a larger display in that the repetition of the title is set in larger and more commanding type. It also gives a better (though smaller) display to the name of the star and plays up the concert in better shape. It gains so much in this direction that the use of 30 instead of a 36 point gothic for the chief title is more than paid for by the generally better display. The displays in the second example are three tens. In general the left hand display is much better. The panel in the lower right hand corner works twice as hard, and it is not necessary to use rule work to fill in with. The panel in the right hand display is largely lost through pulling down the panel. That on the left uses a measure permitting the matter to be run above the

Two Three Sixes Set from the Same Copy, Yet Differing Materially In the Display.

skirt in the cut. In the other the measure is wider, but must be held down to escape this obstruction, and so a smaller display is given through the omission of leads, though the type faces are similar. Note how underlining with two point rule heightens the effect and throws the title up. Note, too, how the use of upper and lower case in the name of the star and in the line "Symphony Orchestra" gives a better display. The house name,

Two Three Tens Showing Two Treatments of the Same Text.

too, is made to seem larger through the use of an extended letter. The height is practically the same. It is merely a matter of width, and width was sacrificed to get those rule dewdads in between the house signature and the boxes. Both displays are well set, but one compositor seems to know considerably more than the other about setting amusement advertising. No one **ever** set as good an advertisement by fussing it up with rule. Note how much stronger the unruled statements around the cuts show up. Take this over to your own printer and let him study the examples. He may learn something that will make your own advertising better.

Just Right

For "Hoop-la," the Billie Rhodes play, the Rialto, Toronto, dug up a lot of old circus cuts and got out a regular circus throwaway on yellow paper, 9 by 24 inches. It has the tang of the sawdust and all the adjectives in the dictionary. It visualizes the circus and makes you long for one, so you do the next best thing and go to "Hoop-la." Now is the time to stir up the circus feeling with circus plays and you cannot do it better than with real old fashioned throwaways. Try it with any one of the numerous circus stories and then rig up a tent front similar to that recently shown in this department. The combination will make money for you.

Watch Your Own.

Watch your own business. Know what the opposition is doing, but don't worry about it. If you can't keep your mind off the other fellow, sell out before the sheriff sells you out.

Picture Theatre Advertising

By EPES WINTHROP SARGENT

Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD
516 FIFTH AVENUE, NEW YORK
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Important Notice.

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Lens Charts for Framing.

In response to requests from several progressive projectionists we have had the lens charts printed on heavy paper, size 11x17 inches, for framing.

These charts should form a part of the equipment of every projectionist. Remit the sum of 50 cents and they (both charts on one sheet) will be sent you in a mailing tube. You can then have them framed for your projection room. They are of size which shows up very clearly. The figures on Chart No. 1 are ¼-inch high. Those of Chart No. 2 a bit smaller. There is no longer the slightest question as to the value of these charts. Make them a permanent part of your equipment and be up to date.

Addresses Wanted.

This department has occasional inquiries for addresses of dealers in motion picture supplies in various cities or parts of the country. For instance, just now a large manufacturer asks addresses of all reliable dealers on the Pacific Coast.

My records in this are a bit out of date. Will dealers kindly send me a letterhead, so that I may get an up-to-date list of addresses?

Stereo Trouble.

A certain projectionist in a certain city has trouble, as follows:

"After a lapse of five years I am again twisting the crank—this time with a Simplex, which I have never before used. Am up against a problem in the optical system on which I need your advice. Have copy of the handbook, but though I have not yet had time to go over it thoroughly, have not found the answer therein. My trouble is inability to get clear stereopticon projection. It is more than dark corners. I get the center of the slide all right, but the sides thereof not at all. When I have the best working light for the motion picture and the stereo is sharp the sides of the slides just simply are not, so far as the screen is concerned. Have tried condensers at different distances apart. Have used one 6.5 and one 7.5, with each alternately next the arc. The best combination I can get for the stereo is 6.5 and 7.5, set as far apart as possible and with arc close to rear condenser. That way I get dark corners only, but a poor light as stereo lens is so far away that it is beyond the condenser focusing point. This combination of condensers gives a poor M. P. spot, although I change position of arc. The best M. P. spot I get is with a 7.5 next the arc and a 6.5 in front, with 1/16" between the lenses. I should tell you that when focused the stereo lens is at extreme end of rod. Seems to me the proper lens would work closer to condenser. Have talked with the best projectionists in this locality, without result. Have also asked the Precision Machine Company. They advised that I try shifting the 6.5 and 7.5 and try two 7.5s, which I have already done. My trouble may be plain ignorance of some adjustment. As I before said, the Simplex and the single stereo lens are new to me, having always used a Power's. My distance of projection is about 80 feet. Use 50 to 60 amperes A. C. through rheostat. Carbons 5.8" above and below."

I have printed this whole letter because it so forcibly reminds us of just what we were contending with ten, and in many cases even as little as five years ago. The trouble of the good brother is not "ignorance of some adjustment," but just plain and total lack of knowledge of the optical system, lens action and cause and effect as applied to the optical system he is handling—or trying to handle. I am out of pure charity, suppressing his name and location.

There is absolutely no difference in the optical train of a Power's and the Simplex machine, except in the mechanical methods of making adjustments. A lens combination placed in the Simplex with a given adjustment, will give precisely the same, identical effect at the screen when transferred to a Power's, a Baird, a Pathe Professional, an Urban or any other projector under the sun, provided the adjustment be of the same.

You have neglected to give me the focal length of your stereopticon lens, which, under the circumstances, is very important. I think, however, you are projecting a tolerably large motion picture and a relatively small stereopticon picture. This means a very long focal length stereopticon lens, and right there lies your trouble. The proper lineup of your M. P. optical train is not based on the focal length of your projection lens, but on amperage. For 60 amperes A. C. you require for most efficient results the following: two 6.5 condenser lenses, spaced not to exceed 1/16 of an inch apart, with 18.5 inches from center of condenser to aperture. For 50 amperes you require the same, except that distance center of condenser to aperture should be about 20 inches. That is your M. P. lineup for 50 or 60 amperes A. C., but it would be impossible to secure good results with your stereo with that combination if your stereo lens be very long focal length, unless you could get your arc very close to the lens—very much closer than you can get it and very much closer than the lens itself would stand without cracking. Under the conditions, as I understand them, your only recourse is to mount a third long focal length lens so that it will come in line with your condenser when you shove over to the stereo. Just what the focal length of this lens would have to be I cannot say, but I think if you measure the distance from condenser to back lens of stereo when picture is sharp on screen, and write direct to John Griffith, he will be able to tell you. But be sure to tell him you are using 60 amperes A. C. At a guess I would say you will need a ten-inch bi-convex lens. Better send 50 cents to the Moving Picture World for a lens chart and frame same for your projection room. You should then study the optical system of the projector, using the handbook as your textbook.

Never space your condensers apart. If it is necessary to do that to get results, that fact is proof positive that your condenser combination is wrong. As a matter of fact your right plan would be to get a small stereopticon for slide projection. Very few high class houses use the projector stereopticon nowadays. One other thing and we are finished. You made the remark that you thought a proper stereo lens would work nearer the condenser. Barring the fact that for a given result some lenses work at somewhat less back focus than others, the back focus of a lens (distance from object being projected) is fixed by the size of the object, size of the screen and distance of projection. See rule in italics at bottom page 105 of your handbook.

It is not very creditable to the projectionists whom you consulted (you call them "operators," maybe you are right) that they could not solve so simple a problem. Evidently they, too, have sad need for considerable good hard study. There, gentlemen, if that hurts it certainly is no one's fault but your own.

CARBON STUBS WANTED.

Some weeks ago we asked for carbon stubs, both A. C. and D. C., from projectionists using amperage in excess of 60 and up to 100.

The response has not been at all satisfactory. These stubs, which need not be more than an inch long (it is the crater I want), are to be used in extending the lens table from 60 to 100 amperes. Only upper stubs are wanted, and it is imperative that the exact amperage be given.

Surely you can help to that extent. Don't think the "other fellow" will send stubs. DO IT YOURSELF, because there is no danger of having too many. The more the better. Get busy.

Two-Phase Advantages.

Two Chicago projectionists who ask that their names be suppressed propound the following easily answered question:

"Brother Richardson: We have had a dispute on the following question, and have agreed to submit the matter to you for decision. The question is, what advantages has two-phase current over single-phase for lighting and for use on motors? Local 110 is getting along very

well. We have secured a raise in wages, and believe, everything considered, the scale in Chicago is the best in the country. Hope to see you out here again soon."

Two-phase current has no advantages over single-phase for lighting. Its advantage for power (use in motor) is found in the following: With single-phase supply it is necessary to "split the phase" for starting an induction motor; also, theoretically, the two-phase gives a more even torque, though I do not believe that amounts to anything appreciable in practice. So far as I know, the fact that two-phase current provided a rotary field which will start an induction motor, whereas a single-phase will not, except by the use of a special arrangement, constitutes the only advantage of two-phase over single-phase. The two-phase is more costly in wiring, though no more copper (by weight) is required. But it costs more to install four wires than two, even though the four are only equal to the two in total cross section.

Um, yes, I heard about that wage raise, and it is good, as far as it goes, BUT, while, as you say, Chicago has one of the best scales in the country,*is Local* 110 *putting on the best screen results in the country in return for that scale.* Answer me that VERY pertinent question, please? If, for instance, New York City's projection is, as a whole, better than that of Chicago, or even as good (I am making no claim that this is so, mind you. Let others who have also viewed the work in both cities answer that), with a wage scale very much lower and cost of living as high, if not higher, then there is something distinctly decayed in Denmark. Chicago, with the highest wage scale, should have the highest class work in the country, yet outside men who visit that city do not speak in very complimentary terms of her screen results viewed as a whole. Please understand that I am not giving voice to this through a desire to slam the Chicago men. Far from it. I have many good friends in that city, and would like to be able to say nothing but kind things about my four-or-six-years former home. But, gentlemen, the very best argument you can place in the hands of the exhibitor against high salaries for projectionists (mind you I am working for real salaries, not for a piffling union scale, and we would get those salaries, too, in time if proper support was given by the men themselves and by the unions) is the enabling of him to say, with truth: There! We have doubled wages in the past few years, and the men show no improvement in efficiency. That is a REAL argument against increase in projectionists' salaries. It is an argument which operates directly against the granting of anything more than can be literally *forced* by brute strength of organization and maintained the same way. Therefore, I again ask Chicago projectionists, in all friendliness, have you kept pace in advancement in knowledge and improvement in efficiency and in screen results with the advancement in your wages? That some of you have I know is true, but I am speaking of the thing as a whole, because the union wage scale has gone up as a whole.

Machine Manufacturer Hazzum.

S. L. Harris, Portsmouth, Virginia, inquiries:

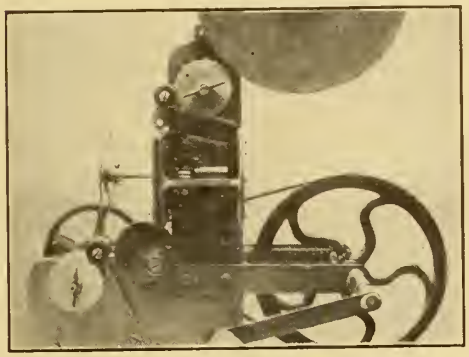
"We frequently have trouble with film breaking when near the end of the reel, say 50 to 75 feet from end. Am using 14-inch reel purchased from a supply house in Chicago, and my projectionist lays the trouble to the reels. Can you inform me where I can purchase some real good 14-inch reels for use on Power's 6-B projectors, same to have good material, especially in the hub and in the eyelet through the hub?"

Address the Nicholas Power Company, 90 Gold street, New York City. They tell me they can fix you up all fine and dandy.

Unique Intermittent.

J. A. LeRoy, New York City, has invented a decidedly unique intermittent movement with which he claims to be able to get as high as a ten-to-one movement without injury to the sprocket holes of the film. The claim is in measure substantiated by the fact that an integral part of the invention is what seems to be a practical method for partially releasing the tension while the film is in movement. We have not actually watched the movement project a picture, but have examined the movement, and the thing does not look unreasonable on the face of it. We shall be interested in seeing a practical projection test and an extended tryout of the movement, if it progresses to that point.

Mr. LeRoy is one of the old-timers and



the inventor of several devices having to do with projection machinery. We present herewith a view of a projector Mr. LeRoy claims to have constructed in 1893 and used from 1893 to 1897. Certainly this is a genuine old-timer, if ever there was one. Notice the beater movement and the revolving shutter between the condenser and aperture. But we think the upper magazine must have been added very much later. So far as we can remember, there was no magazine in use until about 1900, or maybe even a little later. The second illustration shows Mr.

LeRoy and his son, Albert C., who was with our troops in Mexico, embarked for France on the transport Havana, June 16, 1917, and died in the line of duty, July, 1917. Mr. LeRoy is himself a Spanish War veteran. He says there were 93 members of his family in the trenches in the late "Me und Gott" war.

John Griffiths.

We feel it high time that a bit of space in this department be devoted to John Griffiths, in recognition of the very excellent work he has done on the optics of the projector.

Mr. Griffiths is a practical projectionist and has been employed as such in a small theatre in Ansonia, Conn., for several years. By birth he is an Englishman. So far as we know he first became interested in the study of the optics of the projector through this department, to which he has contributed articles of great practical value ever since the discussion of optics was begun by W. S. James, a projectionist, then located at Camden, N. J.

Owing to Friend Griffiths evident grasp of the subject of projection optics, if I may coin the terms, he was selected to assist the editor in the series of light ray experiments undertaken some three years ago. Needless to say, his aid was of great value.

It was Griffiths who gave to us the lens table published in this department long ago, and contained on page 141 of the handbook. This table, while far behind the times now, was absolutely the first step forward in practical, workable data which could be used by the projectionist to fit his projector optical train to the local condition. It was a somewhat crude effort, true, but had very distinct value, and was the forerunner of improved projector optical charts which finally developed into those published in December 28 issue of this department, known as the Moving Picture World Lens Charts.

Friend Griffiths has done much other valuable work, and should have the gratitude of every man in the profession. He is, in our opinion, the best posted man on what we may term the practical optics of the projector in North America, if not in the entire world. In making this assertion I most emphatically do NOT exclude the opticians attached to the lens manufacturing companies. Their field is an entirely different one. John Griffiths could not design a lens, so far as I know, to save his immortal soul from Purgatory, but ask him a question about some knotty point as to the projector optical train and its adjustments to meet local conditions and I will back him against them all, including myself.

Griffiths has always worked through this department, and we are indeed proud to have associated with us a gentleman of such sound, practical sense and such intimate knowledge of his subject. We have perhaps helped Griffiths some. Certainly he has helped us a lot, and through us, has helped you all a very great deal. All honor to John Griffiths!

Once More, and for the Steenth Time.

Once more, and for the steenth time I will explain, declare, tell you all, avow and set forth the fact that the question booklets contain questions ONLY. They are intended wholly as guides for study only.

George A. Atlas, Rox (presumably meaning Roxbury, Mass.), says:

"Received question booklets. They are fine and well worth their price, but I was disappointed to find them without the answers, which I had expected. What good are the questions without the answers to study and learn by? There are some of the questions that can be answered and some I never heard about in my previous study to be a projectionist. In my opinion there might be one in one hundred projectionists who could answer them without having the answer to study by. If there is a book with the answers kindly let me know."

What good would an "answer to study by" be? If I asked question and gave the answer the man would just learn the answer by heart and would know little more than he did before, because he would not know the underlying principles which operate to create that answer. The answers are all contained in the Handbook and other text books, but you must study and acquire real knowledge which will enable you to arrive at the answer not by merely reading it, but by reason of the fact that you understand the whole thing. Reading an answer and knowing the answer by reason of competent knowledge may be likened to a look at a

photograph and examining the real article. The question booklets show you what the projectionist should know, hence they are to him a guide to study. Every projectionist ought to have a Handbook, some good book on physics which will contain elementary optics, and the Hawkins Electrical Guides. This small library will cost you as follows: Handbook, Moving Picture World, $4; Hawkins, ten volumes at $1 per volume, one dollar down and one dollar a month or week, I forget which, $10, from Theodore Audel Company, New York City, and a work on physics (elementary optics) perhaps $2 from any book dealer. As to the Hawkins works, many projectionists complain that much of the matter contained in the books is of no value to them. This is true, but the same thing is true of any book you can get on electrics, and the Hawkins books have the merit that you can understand them, which is more than the average man can do with the average work on electrics. It is true, however, that volumes 8 and 9 have comparatively slight value to the projectionist. But there is value in even these two, and it must be remembered that even one good, serviceable fragment of knowledge is well worth one dollar, the price of the full volume, hence I would recommend the purchase of the whole set. Having purchased the books, they will do you no good if you look through them, carefully wrap their backs in paper and lay them up on a good, high shelf. The value of these volumns comes entirely from the study of them. Take, for instance, question No. 2 of the first question booklet. Turning to page 6 of the Handbook, you will there and on pages 7, 8, 9, 10, 11, 12 and 13 find the answer in the knowledge set forth. On pages 12 and 13 you will find the knowledge necessary to answer questions No. 1. Having mastered this you may then turn to page 161 of Volume 1 of Hawkins, where, up to page 180, you will find a more elaborate, though perhaps a bit harder to understand, explanation of dynamic action, and on page 188 the knowledge necessary to answer question No. 1. Having mastered the text matter I have suggested, you will know the answer to questions 1 and 2 because you will know exactly what takes place when a generator is started, and when you move the field rheostat control lever. And is not that better than merely learning an answer "by heart," so that you can rattle it off glibly, but without really knowing one basic fact about the subject?

Yes, friend Atlas, these books contain the answers all right, BUT you are expected to grub 'em out for your own good.

Projection Room.

J. L. Millbank, who asks that his address be not published, makes the following inquiry:

"I am remodeling my theatre and can either swing the projection room from the ceiling 56 feet (front wall) from the screen, or place it on a platform over the entrance 116 feet (front wall again) from the screen. Pictures will be 17 feet wide. The platform is solid and is 14 feet deep by 26 feet wide. What would you advise as to location and what would be the best material to use? Also, please advise as to proper size for ports and their height from the floor. There is 10 feet 7 inches headroom over platform and above is the flat, gravel roof. Any other advice you can give will be appreciated and bill for same will be promptly paid."

There is no bill for reply through department. That is precisely what the department is for, viz: to give information and to help you. I only charge for replying to questions which cannot, for various reasons, be replied to through the department.

As to location, the platform is the only one of the two worthy of even a moment's consideration. This for many reasons, among which are (a) difficulty of access to ceiling room; (b) difficulty of bracing such a room which will be free from vibration; (c) fifty-six feet and a 17-foot picture will call for about a 3-inch projection lens, which is very bad—difficult to secure sharp definition; (d) you will have considerable keystone effect (distortion) with the ceiling room.

On the other hand, 116 feet and a 17-foot picture will call for about a 6.5-inch projection lens. Which will probably mean about a 4½ or 5-inch back focus, which is a bit long and would probably mean some loss of light if an ordinary projection lens were used. I would therefore advise that you use a three-combination lens. I will furnish you with address of maker on receipt of request and self-addressed post card. The platform is ideal in size and headroom. I would advise as follows: Side walls and ceiling of 4-inch hollow tile set in cement mortar; run side walls up straight for seven (7) feet and then arch the ceiling over, with three ⅝-inch solid iron tie-rods at base of arch—one two feet from either end and one in the center; plaster room inside and out with cement mortar. Floor: six inches of rich concrete, top dressed with cement dressing ¾ inch thick. Note: tie rods to be 7 feet above finished floor. Size of room 9 feet square, with fresh air inlets at floor line, one at each corner of room if possible, leading to open air **outside the building.** The combined area of inlet ducts to be not less than 154 square inches. There must, of course, be a vent pipe through the roof, 18 inches in diameter, with exhaust fan located therein. For lens ports leave an opening twelve inches square, its center 3 feet 6 inches from the floor. Locate center of first opening 4 feet from right side wall. Leave another similar opening with its center 7 feet from the right wall. After the machines are all set and the light properly located on the screen, you must fill in these openings with ⅜-inch asbestos mill board, one piece at outer and one at inner side of wall, openings to be cut in these boards to just accommodate the light ray (see figure 83, p. 217 of handbook). The exact size of hole to cut can be determined by placing each board temporarily in place and projecting the light ray on it. All this is some bother, yes! but I am telling you how to make a workmanlike job. Your observation ports should be 12 inches square, with bottom of opening 5 feet 2 inches from the floor. Note: Height of bottom of opening is right for your theatre, when projection will be nearly level. With steep pitch in projection 5 feet 2 inches would be too high.

And now, brother Millbank, that I have supplied the desired information, let me advise you to get a handbook (see adv. at end of department). You will therein find detailed, illustrated instructions as to projection room construction. It is a book you and every other exhibitor should have as a part of your house equipment.

Projection Experience

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Why Resistance?

John Williamson, Unionville, Missouri, says:

"I am only a rank beginner—not even an apprentice as yet, but I intend to become a competent projectionist some day. I cannot seem to understand the exact reason for the rheostat—what it is for and how it operates. Would you be good enough to explain?"

In the first place, friend Williamson, you should send $4 to the Moving Picture World and get a copy of the handbook. These things are all fully explained therein. All electrical conductors offer resistance to the flow or passage of current, but different metals offer different degrees of resistance. The practical effect of current overcoming resistance is to consume voltage. For reasons it would require too much space to set forth here, a D. C. projection arc only operates at its best at between 48 and 50 volts, and an A. C. projection arc at from 33 to 40 volts. In other words, the current supply must reach the arc at a voltage between those ranges if good results are had at the screen. We therefore insert into the circuit a "rheostat," in which the resistance is just sufficient to accomplish the desired voltage reduction—in which the difference between the line (supply) voltage and the required voltage at the arc will be consumed in forcing the current through.

In practice we put the matter in simpler form. We first determine what amperage we want and then purchase a rheostat which will deliver that amperage to the arc, which means that enough resistance is offered by the rheostat to just allow the remaining voltage to force the desired amperage against the resistance of the arc. That is about as clear as I can make matters in such a short article. The amperage consumed in the rheostat appears in the form of heat.

The Non-Intermittent Projector.

It is a poor month which does not bring at least one letter from some aspiring inventor who is working on a new and marvelous non-intermittent projector, destined to revolutionize the motion picture industry. Most of these men seem to have no idea but that their schemes are entirely feasible, or that there is any possibility of failure. They all "will have their machine perfected in just a little while," and some have gone the length of offering our humble self a heavy financial interest to take hold and push the proposed new projector.

For the benefit of these well meaning, but misguided men, let me say that it is not a matter of any great difficulty to construct a non-intermittent projector which will **almost** give a good screen result, but when it comes to elliminating that little "almost," why, that is very muchly something else again. We will not say that it can't be done, but up to date it has not been done, although many bright minds have labored long and hard on the problem. And of all the machines evolved, the editor has seen but one which seems to give some promise—the Boston, revolving lens projector. But that, too, seems to have dropped out of sight. I suppose it was the old story of the persistent "almost," which remained "almost." A really commercially practical non-intermittent projector would have almost untold value. The saving in film alone would be enormous. But this editor has seen so many failures that he must now be shown, and shown good and plenty before he will believe.

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"The Amazing Wife."

Released by Universal Film Manufacturing Company.
Prepared by James C. Bradford.

Theme—The Song of Songs (Moderato con moto), Moya.
1— At screening. Adagio Pathetique, Godard.
2—T. Your beau has came. Chanson Triste, Tschaikowski.
3—T. Food and drink. Glorianna (Temp di Valse), Friml.
4—T. You're making a play for my girl. Appassionato No. 40, Borch.
5—D. Cicely on bench. Dreams (Andante), Bartlett.
6—D. Insert newspaper. Intermezzo (Allegro), Arensky.
7—T. In the house on Elmhurst road. Evensong (Andante), Martin.
8—T. Mr. Shaw is here. Intermezzo (Allegro), Granados. (Omit introd.).
9—T. Richard Stanhope. Perfect Melody (Andante), O'Hara.
10—T. Three months, Mary. (Fox Trot), Frey.
11—D. Lieutenant enters. When You Come Back (Tempo di Marcia), Frey.
12—T. Claire Winston. Midsummer (Allegretto), McQuarre.
13—D. Auto appears. Love Theme (Moderato), Herbert.
14—D. Cicely appears down walk. Woodland Whispers (Allegro), Blon. (Omit trio.)
15—D. Lieutenant sees Cicely. Andante from Fifth Symphony, Tschaikowski.
16—T. I'll go now. Theme.
17—T. So Cicely passed. Salut D'Amour (Moderato), Elgar.
18—D. Vision of flight in cafe. Agitato No. 49, Shepherd.
19—D. Flash-back to lieutenant and mother. Love's Old Sweet Song (Refrain).
20—D. Mother leaves lieutenant and Cicely. Theme.
21—T. It was the family physician. Valse Gracieuse, German.
22—T. Does Philip know? Theme.
23—D. Philip and Cicely leave. Mignonette, Friml.
24—D. Enter road house. American Serenade (Moderato), Herbert.
25—T. Can you break away? Manuel Menendez (Andante), Filasi (tension).
26—T. She seems upset. Babillage (Allegro), Gillet.
27—D. John and Claire. Medusa (Tempo di Valse), Vecsey.
28—T. Where is Philip? Appassionato No. 47, Berge.
29—T. Philip not attending dances. Please (Valse Lento), Briquet.
30—T. Although John's wound. Forget Me Not (Tempo di Valse), McKee.
31—T. I wonder. In the Y. M. C. A. (One-Step), Berlin.
32—T. Philip. Perfect Melody (Andante), O'Hara.
33—T. What are you doing here? Dramatic Finale (Allegro), Smith.
34—D. Philip mounts horse. Dramatic Tension No. 36, Andino.
35—T. Do you think? David (Moderato), Loro.
36—T. My car is back in road. Erl King (Allegro), Schubert.
37—D. John knocked down by Philip. Valse Triste (Lente), Sibelius (pp).
38—T. That night. Theme (until the end).

"The Fire Flingers."

Released by Universal Film Manufacturing Company.
Prepared by James C. Bradford.

Theme—It's Never Too Late to Be Sorry (Valse Lento), Burke.
1—T. Two men of bad repute. 2:00. Among the Roses (Andante co Moto), Lake.
2—T. Benjamin Burley, chief of police. 2:00. Canzonette Op. 13, No. 2 (Moderato), Nicode.
3—T. Miss Maggie Driver. 1:45. Have a Smile (Fox Trot), Rule.
4—T. The trouble with you. 1:15. Canzonette Op. 13, No. 2, Nicode.
5—T. Don't worry, little girl. 0:45. Have a Smile (Fox Trot), Rule.
6—D. Chief and Winifred. 1:00. Heart Throbs (Moderato), Arnold.
7—D. Tramps before office. 2:30. Love Song (Andante), Powell.
8—T. As the noon hour approaches. 4:00. Elegie (Adagio), Barmotlne.
9—T. As evening came. 4:30. A Fanciful Vision (Adagio), Rubenstein.
10—T. Would you like your roast beef. 2:30. My Cairo Love (Moderato), Zamecnik.
11—T. Now little girl. 3:00. Prelude Second Act, Opera Cyrano (Andante), Damrosch.
12—T. I'm gonna make you leave. 1:00. Agitato No. 44, Brockton.
13—T. Two hundred thousand dollars. 3:30. 4th movement, Pathetic Symphony No. 6, Op. 24 (Adagio Lamentoso), Tschaikowski.
14—T. I'm gonna run you out. 1:00. Agitato No. 28, Riesenfield.
15—T. He's caved his whole face. Meditation Op. 32 (Andante Sostenuto), Glazounow.
16—D. Chris enters room. 0:45. Dramatic Agitato No. 38 (Moderato), Minot.
17—D. Officer enters kitchen. 1:00. Summer Showers (Moderato), Logan.
18—T. I've been trailing. 2:30. Dramatic Recitative No. 1, Levy.
19—T. I've been looking all over. 2:30. Serenade, Op. 20, No. 4 (Moderato Assai), Karganoff.
20—T. We're not going. 3:30. Canzone Triste (Andantino), Conte.
21—D. Officer blows whistle. 1:30. Hurry No. 2, Levy.
22—T. This is Ellery. 2:00. Reverie, Op. 34, No. 5. (Andante Cantabile), Schutt.
23—T. You'll not be bothered. 2:00. In Love (Andante), Friml.
24—T. The next morning. 1:15. Premier Amour (Moderato), Benoist.
25—T. It's very kind of you. 1:30. Theme.
26—T. She wondered if after all. 1:15. Longing (Andantino Grazioso), Floridla.
27—D. Winifred enters room. 2:00. Theme.
28—T. Cousin Ben gave me this. 2:00. Yesterdays (Andante Cantabile), Huperter.
29—D. Hatton leaves room. 2:15. Nocturne in F (Andantino), Krzyzanowskl.
30—D. Winifred enters office. 2:00. Theme.
31—T. I hope we haven't. 2:30. Legend (Adagio), Melertin.
32—D. Officers leave office. 1:00. Theme.
33—D. Chris enters office. 2:00. Andante Doloroso No. 51, Borch.
34—T. And so we sought her out. 2:00. Theme.
35—T. Do you remember the night? 2:30. Tendre Souvenir (Moderato Expressivo), Saenger.
36—T. I love you, Richard Hatton. 1:00. Theme.
37—D. Chief of police enters. 1:45. Withered Flowers (Andante Expressivo)—Kiefert.
38—T. I'll prove you're Hatton. 4:00. Pathetic Andante—Vely.
39—T. I wanted to he married. 1:00. Theme.

"The Little Intruder."

Released by World Film Corporation.
Prepared by S. M. Berg.

Theme for Beatrice Conklin—Impish Elves (Winsome Intermezzo), Borch.
1— At screening. 2:00. Butterflies (Intermezzo Caprice), Johnson.
2—T. Why, Mr. Harding, this is! 3:00. Valse Parisienne, Roberts.
3—T. The girl. 2:30. Misterioso Agitato No. 66, Smith.
4—D. When girl turns on light. 2:45. Constance (Moderato Romance), Golden.
5—D. When Conklin enters house. 2:00. (Electric bell)—Gruesome Misterioso No. 31), Borch.
6—D. When Conklin ascends stairs. 2:00. Rondo (Excerpts from Beethoven Sonata Pathetique), Berge.
7—T. There must he some mistake. 4:00. Theme.
8—T. My real name. 3:30. The Vampire, Levy.
9—T. A month later the Conklin. 1:30. Hunkatin (Half-tone One-Step), Levy.
10—D. When guests stop dancing. 3:00. Theme.
11—D. When guests start dancing again. 2:15. Mysterious Nights (Valse Dramatique), Berg.
12—T. And so the green-eyed monster. 2:45. Break o' Morn (Morceau Characteristic), Berg.
13—T. Finding Billy a tough. 3:00. Dramatic Tension, Levy.
14—T. Meet me in front of Harding's. 3:15. (Door-bell)—Bleeding Hearts (Andantino Sentimento), Levy.
15—D. When Virginia arrives. 3:30. Heavy Dramatic Desc. (No. 18, A. B. C. Dramatic Series).
16—D. When Betty raises shade. 1:30. Heavy Agitato (No. 18, A. B. C. Dramatic Series).
17—T. If it's the jewels you are? 2:15. Heavy Andante (No. 18, A. B. C. Dramatic Series).
18—D. When Betty returns home. 1:45 Theme.
19—T. Shortly before noon of the next. 3:30. Dramatic Tension No. 67, Shepherd.
20—D. As scene fades to Betty and Billy. 0:45. Theme.
21—T. When foolish woman. 2:15. Heavy Forehoding Mysterioso (No. 16, A. B. C. Dramatic Series).
22—T. The woman who phoned. 2:30. Light Allegro Agitato (No. 16, A. B. C. Dramatic Series).
23—T. They belong to my aunt. 4:00. (Telephone bell)—Romance D'Amour (Andante Romance), Schonfeld.
24—T. She's the real thief. 3:00. Babillage (Allegretto Intermezzo), Castillo.
25—T. She's Philadelphia Mary. 2:30. Theme (to end).

"Bolshevism on Trial."

Released by Select Pictures Corporation.
Prepared by M. Winkler.

Theme—Dramatic Reproach (Andante Expressivo), Berge.
1—T. Colonel Henry Worth. 1:50. Theme.
2—T. Then, of course, I'll go. 3:15. (Continue ff.)
3—T. Wolff, self-possessed leader. 1:25. Intermezzo Pittoresque (Moderato), Kozian.
4—T. Barbara's work horn of. 1:55. Dramatic Tension No. 64, Borch.
5—T. They live their lives. 3:55. Bleeding Hearts (Andantino Sentimento), Levy.
6—T. Mother has gone away. 1:15. Pathetic Andante, Vely.
7—T. Comrades, we are here. 1:55. Dramatic Tension, Levy.
8—T. But you are to hear. 3:35. Dramatic Recitative, Levy.
9—T. You have heard Comrade Barbara. 2:45. Theme.
10—T. Next morning. 2:45. Lento Allegro (Heavy Dramatic from Symphonette Suite), Berge.
11—T. But unlooked for complications. 3:35. Dramatic Fantasie, Bach.
12—T. Comrades, the island is ours. 3:45. Adagio (from Tragic Suite), Mozart.
13—S. Change of scene. 0.10. Tacet (ad lib ff tympany rolls).
14—T. The embarkation. 1:05. Theme.
15—T. We'll have to make Worth. 2:50. Gavotte and Musette (Allegro), Raff.
16—T. The first meeting. 1:25. Theme ff.
17—T. You can't pull that stuff. 3:35. First Concert Waltz, Durand.
18—T. Preferring the wildness. 0:35. Continue ff.
19—T. The strategy of Bolshevism. 0:10. Tacet.
20—T. The first festivities. 1:20. Theme ff.
21—T. It's wonderful to see everybody. 1:15. Hunkatin (Half-tone One-Step), Levy (to be played as piano solo).

22—T. Come on girls and stimulate. 1:50. Russian Ballet, Luigini.
23—T. Go to your rooms. 2:35. A La Mode (One-Step), Rosey.
24—T. The end of the mouth. 0:35. Theme ff.
25—T. Man's dominant trait. 0:05. Half-Reel Hurry, Levy (to action pp or ff).
26—T. Just lemme take Wolff out. 4:35. Sinister Theme, Vely.
27—S. Girl playing piano. 0:40. Continue pp.
28—S. Flashback to island. 0:20. (Piano solo—improvise to action.)
29—T. Taking Wolff's Garden of Eden. 1:50. Theme.
30—T. Worth may try to leave. 1:25. Impish Elves (Winsome Intermezzo), Borch.
31—S. Scene near seashore. 1:55. Slimy Viper (Mysterious Tone Picture), Borch.
32—T. Heap trouble on island (in telegram). 1:20. Dramatic Narrative. Pement (ad lib with effects of sea waves).
33—T. You must get Norman. 2:00. Russian Agitato, Luz.
34—T. I want you to try. 3:10. Half-Reel Furioso, Levy (to action pp or ff).
35—S. The American flag is raised. 2:15. Half-Reel Battle Hurry, Levy (to action pp or ff).
36— Star Spangled Banner. 0:50 (until end).

"Diane of the Green Van."

Released by Exhibitors Mutual.

Theme—The Shepherd's Pipe (Allegretto Pastorale), Grieg.
1—At screening. 1:15. Sparklets (Moderato), Miles.
2—T. Diane's home in country. 1:15. A Curious Story (Allegretto a Capricio), Frommel.
3—T. You forget, Dick, my cousin's name is. 1:15. Dramatic Tension No. 4 (Moderato Agitato), Borch.
4—T. It was a whim that brougbt me. 3:30. An Old Love Story (Andantino) (Tympani rolls at "Fool! One man, eloquent lie), Conte.
5—D. When Carl knocks candlestick over. 1:00. Mysterioso No. 29 (Moderato), Andino.
6—T. It will be wonderful, Aunty. 1:30. Twiligbt (Lento), Cesek.
7—T. Within the month. 2:30. A Garden Dance (Allegro Moderato), Vargas.
8—T. Themar, the Baron's secretary. 1:45. Sinister Theme (Andante Molto Misterioso), Vely.
9—T. Nightfall, when the planting moon. 1:45. Misterioso No. 2 (Moderato), Minot.
10—D. Struggle. 2.00. Agitato No. 6, Kiefert.
11—T. The Westfall Town house. 1:15. The Crafty Spy (Allegro Moderato)—Borcb.
12—T. Tbis, indeed, is Arcadia. 1:45. The Shepherd's Pipe (Allegretto Moderato—Pastorale), Grieg.
13—D. Interior—Carl, Ronador and thug. 1:00. Sinister Theme (Andante Molto Misterioso), Vely.
14—T. If Mr. Poynter could only. 2:00. In the Glade (Pastorale-Idyl), Gruenwald.
15—T. Three days and nights of torture. :45. (Tympani rolls).
16—T. Meanwhile, Philip has improved. 1:45. Sbepherd's Dance (Allegretto Pastorale), German.
17—T. Morning, while Arcadia still slept. :30. (Same pp.)
18—D. When Aunt Agatha finds Ronador in room. 1:45. Morris Dance, "Henry VIII Suite" (Allegro Giocoso), German.
19—D. Diane on steps of van. 1:30. The Morning "Peer Gynt" (Allegretto Pastorale), Grieg.
20—D. Interior—Philip and Baron. 1:15. Idilio (Allegretto Grazioso), Lack.
21—T. Four days of adventure. 3:15. Theme.
22—D. Hurdy-gurdy playing. :45. Glow-Worm (Imitation hurdy-grudy), Santa Lucia (Italian song).
23—D. When hurdy-gurdy man falls. 1:15. Simple Aveu (Dramatic Pathetic), Theme.
24—T. With all his plans marked by failure. 1:30. Sinister Theme (Andante Molto Misterioso), Vely.
25—T. To lie and dream by a camp fire. Dreaming (Andantino Reverie), R. Strauss.
26—D. Interior—Ronador bound in chair. 1:30. Agitato No. 3 (Allegro Gruesomc Dramatic), Langey.
27—T. Prince Ronador came to kill. 1:15. Dramatic Andante No. 39 (Andante Molto), Berge.
28—T. At the Sherril home in Palm Beach. Waltz—few bars—tben Keela, wbo sells Indian curios. 2:00. Indian Love Song, Lake.
29—T. And pomp and feast and revelry. 2:15. Fox Trot, Lake.
30—T. Pbillip Poynter is a spy (Tympani rolls).
31—D. Bal Masque party. Fox Trot (ff and pp to action).
32—D. Close-up Baron, Tregar and Prince. Why are you here? 1:15. Valse Triste, Sibelius.
33—D. Dance. :30. Fox Trot to action.
34—T. Remember, if you persist. 1:15. Valse Lente (pp), Schuett.
35—D. Guests dancing. 1:00. Fox Trot (ff and pp to action).
36—D. Diane and Keela enter room—close-up. :45. Indian Love Song, Lake.
37—T. The Seminole village. 1:45. Dagger Dance "Natoma," Herbert.
38—T. You—you are Miss Westfall. 3:00. Indian Invocation "Natoma" (Molto Moderato), Herbert.
39—D. Philip and Aunt Agatha—interior. 1:15. Rustle of Spring, Sinding.
40—D. Close-up Nic-co and Prince. 3:30. Dramatic Andante No. 24, Borch.
41—T. No, I do not want any explanations. 1:00. Allegro No. 2 (Gallop), Langey.
42—T. What am I doing. :45. Theme (to end).

"The Unknown Quantity."

Released by Vitagraph Company.
Prepared by S. M. Berg.

Theme for Corinne Griffith—Clematis (From Boutonniere Suite) (Moderato poco Agitato), Tonning.
1—At screening, 1:45. Grave—Allegro Molto (Excerpts Beethoven Sonata Pathetique), Berge.
2—T. While others exist where pennies. 1:15. Grave—Allegro Molto, Berge.
3—T. Sammy, her brother, is at tbe age. 1:00. Theme.
4—T. In aristocratic Washingtou Square. 3.30. Canterbury Bells (From Boutonniere Suite) (Capricious Allegretto), Tonning.
5—T. I'll go to Europe all right. 3:45. Camelia (From Boutonniere Suite) (Allegretto Cantabile), Tonning.
6—T. I don't know what we'll do. 2:30. Dramatic Tension, Levy.
7—D. When Boyne takes lamp (fire effects) (shots). 1:15. Furioso, Kiefert.
8—T. After an age-long night. 2.30. Tragic Theme, Vely.
9—D. As scene of dissolving fades. :45. Hunting Scene (Allegro Vivace), Borch.
10—T. Dan in England. 3:45. Gavotte (From Garden Suite).
11—T. Don't go out tonight, Sammy. 3:00. Nocturne (From Garden Suite).
12—T. The cops are headed this way. 1:00. Gruesome Misterioso No. 31, Borch.
13—T. Mary, grown, used to. 4:30. Theme.
14—D. When Peter and Mary leave house. 1:00. Silent Sorrows (Andante Patbetique), Borch.
15—D. When stranger enters Mary's room. 1:45. Agitato No. 37, Andino.
16—T. I'm yer friend, kid. 2:45. Reverie (From Pathetique Suite).
17—T. Remembering that his old. 3:15. Elegie (From Pathetique Suite).
18—T. How is there any common. 2:00. Tbeme.
19—T. He thinks he would like to do. 2:45. Dramatic Reproach (Andante Expressivo), Berge.
20—T. We'll see Amos Blake. 3:00. Adagio (From Tragic Suite).
21—T. Don't decide against us now. 3:00. Cradle Song (From Tragic Suite).
22—T. Tbe next day.her heart (train effects). 4:00. Prudence (Entr'acte Novelette), Luz.
23—T. As the days pass, Mary. 4:30. Theme.

"Spotlight Sadie."

Released by Goldwyn Distributing Corporation.
Prepared by M. Winkler.

Theme—Camelia (from Boutonniere Suite) (Allegretto Cantabile), Tonning.
1—T. In Paterson, New Jersey. 2:05. Sounds of Erin (Waltz), Tobani.
2—T. Two years and. 1:20. Sparklets (Moderato), Miles.
3—T. To all appearances. 1:45. Theme.
4—T. John Page, founder. 1:35. Dramatic Recitative, Levy.
5—T. Dick Carrington, who. 3:40. Blushing Rose (Moderato Serenade), Johnson.
6—T. The Red Rooster tavern. 1:40. Valse Moderne (Valse Lento), Rosey.
7—T. Hazel Harris leads. 0:35. (Continue pp.)
8—T. John Page sloves. 2:45. A La Mode (Mouern One-Step), Rosey.
9—T. Busy little Tommy. 2:55. Mysterious Nights (Valse Dramatique), Berg.
10—T. Don't you love me? 3:20. Love Song (Moderato), Puerner.
11—T. The next morning. 3:05. Theme.
12—T. Sister Nancy is not forgotten. 1:30. (Continue pp.)
13—T. Give me some real publicity. 1:35. Dramatic Narrative, Pement.
14—T. Dick Carrington, indifferent. 1:50. Clenatis (from Boutonniere Suite) (Moderato poco Agitato), Tonning.
15—T. For the first time. 4:05. Canterbury Bells (from Boutonniere Suite) (Capricious Allegretto), Tonning.
16—T. A late afternoon party. 2:15. Theme.
17—T. Between the acts. 2:05. Path of Flowers (Waltz), Waldteufel.
18—T. The morning. 1:50. (Continue to action.)
19—T. A surprise party. 1:30. Theme.
20—T. Oh, look, look! 2:25. Impish Elves, Borch.
21—T. Hazel Harris is in trouble. 1:15. Drinking Tbeme, Roberts.
22—T. I'm just watcbing tbe little saint. 2:50. Turbulence (Allegro Agitato), Borch.
23— 0:50. Theme (until end).

THE WORLD'S STANDARD THEATRE ORGANS
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Unified Theatre Organs
Automatic Pipe Organs
SIMPLICITY • RELIABILITY • ENDURANCE
J. P. SEEBURG PIANO CO. • REPUBLIC BLDG. CHICAGO

Live News from Everywhere

SELECT GIVES LIVELY HOUSE WARMING

Opens New Philadelphia Office with Jazz Band While Pretty Girls Pass the Pink Tea Around

THE official opening of the new and handsome quarters of the Select Pictures Corporation, at 1308 Vine street, Philadelphia, marked an epoch in the annals of the local film industry. Max Milder punctuated the event by holding an informal reception and entertained the exhibitors with a jazz band and some of the best local talent obtainable. Intermingled with the exhibitors were several distinguished visitors from New York, among whom were Lewis J. Selznick, A. S. Kane, Clara Kimball Young, Norma Talmadge and Marion Davis.

A large crowd filled the building while an immense throng stood outside and looked on. Souvenirs were distributed by the pretty office force, consisting of Miss Madaline Coursault, Miss Yetta Schaffer and Miss Rose Freedman, who also served tea to the women in Mr. Milder's luxurious office.

Over $200,000 have been spent in improvements on the three-story building. The projection room is equipped with two Simplex machines and contains a dozen reclining chairs.

Stanley Theatres Are Being Improved.

Frank W. Buhler, managing director of the Stanley Company, is preparing to enlarge and beautify the Princess Theatre, on Market street. He announces that a large organ will be installed there and another one at the Palace. The organ for the Palace will, it is claimed, be the largest and finest instrument ever built for a theatre. A beautiful electric sign has been placed in front of the Victoria Theatre on Market street.

Picking on the Exhibitor as Usual.

Burglars recently ransacked the residence of Dr. Steinberg, who controls the Strand Theatre, at Twelfth street and Girard avenue. They made away with furs, jewelry, cash and thrift stamps to the value of one thousand dollars.

Short Notes.

Paul J. Henon, Jr., is making plans for a new moving picture theatre at 724 Market street, to cover a plot of ground 30 by 130 ft.

F. J. Rembush, of the Rembush Screen Manufacturing Company, will be in Philadelphia to attend the Motion Picture Engineers' Convention, to be held during the week of April 14.

Minneapolis News Letter

Friedman Corp. Buys "Unpardonable Sin."

BENJAMIN FRIEDMAN, president of the Friedman Film Corporation, of Minneapolis, has purchased the "Unpardonable Sin." The Friedman Company has obtained the rights to Minnesota, North and South Dakota, Iowa and Wisconsin. It will be introduced to the Northwest simultaneously at the largest theatres in Minneapolis and St. Paul early in May.

With the expansion of its activities the Friedman Exchange has found it necessary to double its floor space in the Film Exchange Building. The work of remodeling the additional quarters is now under way.

Hinds Joins Sinclair Lewis.

The Minneapolis Universal Exchange has lost a good man in the person of Fred Hinds, publicity manager for the Northwest territory. Mr. Hinds, formerly a Minneapolis newspaper man and more recently connected with the Strand as assistant manager, has resigned to collaborate with Sinclair Lewis in the writing of scenarios. Mr. Lewis is the author of "Prairie Gold," a Universal production, which will be released in May.

Auditorium to Show Moving Pictures.

J. E. Chandler, former manager of the Orpheum Theatre, at Irontown, Minn., has leased the Auditorium, at Stillwater, to play big feature moving pictures and occasional road shows. The auditorium has a seating capacity of 1,000, and is well equipped for playing the largest attractions. H. C. Robertson, manager of the Auditorium since it opened, has retired from the theatrical field to give all his time to his duties as an officer of the First National Bank, of Stillwater.

Precedent Set with Program Attraction.

For the first time in history a program attraction has been originally booked for a ten-day run in Minneapolis. The picture is the Norma Talmadge production, "The Probation Wife," which has just completed a run at the Minneapolis New Lyric Theatre.

Breilein Is Touring Middle West.

H. J. Breilein, manager of the Faust, Verdi and Victoria theatres, in St. Paul, has left with Mrs. Breilein on a tour through several Middle Western states. In the absence of Mr. Breilein, his houses are being operated by William Cutter.

"Mickey" Booked for Lyric.

"Mickey" will soon go into the Minneapolis New Lyric for an indefinite run. The date has not been definitely set yet by Ruben & Finkelstein.

Weisfelt Loses His Father.

Max J. Weisfelt, manager of the Minneapolis Fox exchange, was recently called to Milwaukee by the death of his father.

Katherine Adams to Support Williams

Katherine Adams, who made her first Vitagraph appearance in support of Earle Williams in his recent production, "A Gentleman of Quality," has been engaged to play in Mr. Williams' support again in a new picture that is under way at the company's Hollywood studio.

Marguerite Clark Has an Easier Time in "Let's Elope" than Elsie Ferguson in "The Witness for the Defense."
But the above scenes from the Paramount and Artcraft pictures are merely flashes. You can't tell what's happening next.

KANSAS CITY EQUITABLE IS EXPANDING

Will Remove to the Ozark Building May First and Increase Its Office and Traveling Force

MANAGER W. H. BELL and Sales Manager W. G. Minder, of the Equitable, have completed a six weeks' tour of northern Missouri and southern Kansas in an auto. The purpose of the trip was to get into personal touch with the exhibitors. They cleaned up the territory as they went along and left only seven towns visited without contracts.

The Equitable has been crowded for room in the past, and in order to give space for its growth will, on the first of May, remove to the fourth floor of the Ozark Building, where it will occupy the rear half of the floor. The present force will be retained and additional office and traveling men engaged. J. M. Campbell will remain as president, with W. H. Bell as vice-president and acting manager, assisted by Ed. J. Peskay, who has been associated with him for six years in various film enterprises in the West.

Carter Takes Over Kleine Film Distribution.

As a result of office changes in the General Film Company Manager Carter, of the World, this week took over the distribution of the George Kleine films—"Unbeliever," "Conquered Hearts" and "Unchaste Women." Also the Big Four Chaplin reissue—"Night in the Show," "The Bank," "Police" and "Shanghaied." Cal Edwards, the George Kleine representative, with offices in the General Film Exchange, made a trip to Omaha to superintend the transfer of the same productions to the World management in that city. All others of the Kleine productions will continue to be handled by the General Film Company, and Mr. Edwards will retain his office with them.

Royal Plays Locally Composed Music.

The Royal has been proving during the past week that it is not necessary to leave Kansas City for catchy music to accompany the moving pictures. While the Pathe Review is throwing upon the screen pictures of the Yanks crossing the Rhine and taking possession of it, the orchestra renders "When the Sammies Cross the Rhine," which was written by the poet editor of Kansas City, Thomas West, long before any one dreamed that the American army would be the one elected for this occupation. The song is also being sung by the American soldiers on the banks of the Rhine. Leo Frobstein, conductor of the Royal orchestra, said: "Why shouldn't we play it? We couldn't find any more appropriate music."

They Really Are Projectionettes.

The Misses Hassan and Doylan, of Strong City, Kansas, are showing what energetic Kansas girls can do. When they opened the Lyric in that little village of 600 inhabitants a year and a half ago, they found themselves handicapped by their failure to secure competent machine operators. Nothing daunted, both girls started in and learned to run the machine themselves, and now they alternate week about, one looking after the machine while the other attends to the box office. They have made a wonderful success, and are the only women operators in the state.

Universal Comings and Goings.

Milton H. Feld has resigned his position as manager of the Universal in Kansas City to become manager of the New Newman Theatre, which Frank Newman will open May 20. Paul Bush, who has been in charge of the Detroit branch of the Universal, has been transferred to Kansas City. C. A. (Red) Jones, who has been connected with the Universal in this city four and a half years, first as traveling salesman and later as assistant manager, has resigned to take charge of a local exchange. His successor has not yet been appointed.

Holy Week Business Light.

As Lent drew to a close the effect upon the moving picture theatres was marked. Passion Week was noticeably light in picture attendance. No special features were booked during this period. and this is a business question which might interest producers and exhibitors. Something of a moral nature with an attractive plot might draw even during these two weeks. But the failure of the moving pictures of the "Life of Christ" this Lent does not indicate that a religious subject would attract patrons.

Artistic Ad Attracted Them.

As soon as they saw the artistic ad of the Rothapfel Unit Program in the Moving Picture World Charles McAllister, of the Wichita Theatre, Wichita; Mrs. Charles Barron, of the Isis, Augusta; Mr. and Mrs. Robert Holmes, of the Royal, Emporia, and Manager Nesbit, of the Strand, Tarkio, Mo., took the first train for Kansas City, to interview the Film Clearing House and secure information with regard to the program and when they would be able to secure it.

Censor Comes to Life.

The Kansas film censor has again been heard from, and the circular sent out from that office has created considerable comment and some vexation among exhibitors. It was to the effect that if any exhibitor should find in his possession a film not having the censor's tag tied to it, he should at once return such film to the office, even if he had to take it out of the machine to do so.

Setting Back Both Business and the Clock.

There is a general complaint among exhibitors about the damage done to their business by the setting back of the clock. It gives another hour of daylight at the close of the day after the usual hour for the opening of the theatres, and patrons are disposed to pass it in the open air. Those who do attend the first performance come late. And the closing hour is sixty minutes earlier, so that business is cut at both ends.

Bradford Handles the Big Features.

G. I. Bradford, who has had charge of the southern Kansas territory for the Pathe, has been made special representative for the big feature stuff in the Kansas City and Oklahoma City territories. He will confine his visit to the key cities —those of 5,000 or over.

Lavin Wins Promotion.

T. J. Lavin, former bookkeeper for the Film Clearing House, has been appointed auditor of the same company for St. Louis, Kansas City, Dallas, Texas and Denver, Colo., with office in Kansas City. He is now upon his initial trip to Dallas. Miss Nova Atha succeeds him as bookkeeper.

Reed Will Represent Pathe.

A. J. Reed, who will be remembered as the Vitagraph representative in southern Kansas, but more recently branch manager for George Kleine at Detroit, will hereafter represent the Pathe in southern Kansas.

DeWalt Goes to Kansas City.

J. C. DeWalt, formerly representative of the American Film Company in Oklahoma City, has taken over the American sales interests in Kansas City, C. O. Stimson, who was in charge, having been transferred to the Pathe Chicago office.

"Ruby" Signs Up Newman.

L. J. Rubenstein, personal representative of the Rothapfel Unit Program, visited Kansas City early in April and contracted with Frank Newman for the program in the New Newman Theatre.

J. L. Burk Visits Kansas City.

J. L. Burk, personal representative of President Hall, of the Film Clearing House, visited Kansas City on his western trip, which took him as far as Denver.

Personal and Trade Notes.

W. G. Minder, sales manager of the Equitable, has started upon a six weeks' trip through western Kansas, visiting each town in his route as far as the Colorado line.

Charles Harden has returned from his trip to New York, where he purchased

"The Best Man" and the Best Woman Think It's All for the Best.

J. Warren Kerrigan, star of Hodkinson's "The Best Man," with his mother on the steps of his Hollywood home.

$30,000 worth of films from the First National, for distribution by Richards and Flynn, who are also the proprietors of the Twelfth Street and the Wonderland theatres.

Lee Gunnison, proprietor of the Royal and Crystal theatres, in Atchison, Kan., who has been confined in a Kansas City hospital for six months, has recovered sufficiently to walk about a little, but is still unable to attend to business.

David Rogers, who has been special representative for the United in this territory, has taken charge of the Kansas City branch office in place of Hunter Bennett, resigned.

"Common Cause" had such a big seven-day run at the Colonial in St. Joseph that two other theatres in that place booked it from the Vitagraph.

Gabbert and Kirby, of the Electric, Dearborn, Mo., were visitors of the General for the purchase of films for exhibition in May.

C. A. Maddux, of the Vitagraph, made a week-end trip to St. Joseph and returned with a bunch of contracts in his pocket.

Frank Duffy, special representative of Vice-president Brunet, of the Pathe, is paying his semi-annual visit to Kansas City.

Manager Block, of the Orpheum, St. Joseph, has purchased the Royal of C. F. Cuff.

G. A. Kuhn, of Ellis, Kan., came into Kansas City to line up the Select productions for the season.

Indiana News Letter

Mutual Theatre Company Signs Up Famous Players.

WHAT is said to have been the largest contract for motion pictures ever signed at Marion, Ind., was completed recently when Miss Dolly Spurr, head of the Mutual Theatre Company, of that place, contracted for the 1919 program of the Famous Players-Lasky Corporation, for $16,000. The contract signed by Miss Spurr means that during the remainder of the year either the Lyric or Indiana theatres, both operated by the Mutual Theatre Company, will be devoted to either Artcraft or Paramount pictures. Miss Spurr said the contract was for 159 productions.

C. L. Hunter Goes with Luna.

Announcement has been made of the appointment of C. L. Hunter, of Champaign, Ill., as assistant manager of the Luna Theatre, at Lafayette, Ind., to succeed Chester Raub, who has resigned. Mr. Hunter is a brother-in-law of Herbert H. Johnson, the proprietor of the theatre, and has had eight years' experience in the motion picture business. Mr. Hunter has moved his family to Lafayette.

Redding Takes Over Idle Hour.

F. M. Redding, of Erie, Pa., has taken over the Idle Hour Theatre, at Upland, Ind., and has announced that hereafter it will be known as the Crystal Theatre. Mr. Redding contemplates a number of improvements in the interior of the building, and when these are completed expects to have one of the most attractive motion picture theatres in this section of the state.

Gast Will Build Winona House.

Karl Gast, of Akron, O., has bought the building formerly used as the railroad station at Winona, Ind., and will convert it into an up-to-date motion picture theatre. When completed, the building will have a seating capacity of about 350.

Prizma Taking South American Views.

Prizma Pictures has sent to South America on a special mission Dr. William Greene, director, and George Haynes, photographer, to secure subject matter for a new series of Prizma Master Pictures. They will also visit Central America.

AND NOW COMES THE TURN OF WINNIPEG

Over Half a Million Dollars Will Be Spent on a New Allen House for the Manitoba City

OFFICIAL announcement has been made by Mr. E. Allen of Toronto, president of the Allen Theatrical Enterprises, that a costly and spacious Allen Theatre will be erected in the down town section of Winnipeg, Manitoba. The site for the new house is on Donald street, between Portage and Graham avenues. It has a frontage of 120 feet and a depth of 127 feet to an alley. The price paid for the site alone is said to be $150,000, while the theatre structure will cost between $450,000 and $500,000.

Tenants of the small structures now on the site are being removed and the actual work of building the theatre will be started on June 1st. It is planned to open the new theatre not later than December 1st. The theatre will have a seating capacity of 2,200, with 1,400 seats on the ground floor and 600 in the balcony.

The plans indicate that the new Allen Theatre will have an attractive foyer and a beautiful mezzanine floor with spacious lounge rooms and promenade. The theatre will start off with an orchestra of 25 pieces and one of the features will be a large pipe organ to cost about $18,000.

The Allens already control two other theatres in Winnipeg, the Dominion and the Red.

The Pictures Saved the Day.

Moving pictures came to the rescue for the Orpheum Vaudeville Theatre, Winnipeg, Manitoba, when a change in railway time for the summer made it necessary for the theatre to open its Saturday evening performance at 7 P. M., to enable the performers to catch their trains for distant points. Winnipeg did not adopt daylight saving for the current season, but the railways did and the Orpheum Theatre had to make a jump in its showtime on Saturday nights. To carry the one performance to the usual closing time of 11 P. M., the Orpheum decided to add a moving picture feature to the bill for the one night. This feature is being presented after the close of the vaudeville portion of the programme. The first feature so used was "Roped," starring Harry Carey, a Universal release. This and similar features are being booked for one showing only.

War Hero Honored at the Family.

Residents of the Beach District, Toronto, turned out in large numbers on Thursday evening, April 10, for a special benefit performance at the Family Theatre, Kew Beach, for Private William Dies, one of Toronto's real heroes. Dies came home from France with his eyesight and his right arm lost in the war. He was presented with a check for $2,800, which consisted of the receipts from a benefit hockey match and a number of private subscriptions. He was escorted to the stage of the theatre by Brigadier-General Gunn, officer commanding the Toronto district. A special moving picture programme was provided and the orchestra was augmented for the occasion.

Regent Gives Continous Performance.

The Regent Theatre, Ottawa, Ontario, discontinued its policy of giving distinct matinee and evening performances, starting with the week of April 7. To date, the Regent had been closed each day from 5 P. M. to 7 P. M., but now the performances are being given continuously from 1 P. M. to 11 P. M. Only one other theatre in the Canadian Capital gives a continuous show all afternoon and evening, this being the Strand Theatre. All other local houses are closed at the supper hours.

Miss Levinsky Goes to London.

Miss G. Levinsky, of Toronto, has been appointed personal representative for Messrs. Jule and J. J. Allen, the Canadian film magnates, at London, England. She has arranged to take up her new duties at once. For a number of months, she has been in charge of the editorial department of the Canadian Moving Picture Digest. She has been succeeded as editor by Walter Greene of Toronto, formerly local publicity director for the Allens.

Regent Features Its Music.

The Regent Theatre's magazine, which is called "The Screen" contains a musical department which is conducted by John Arthur, the conductor of the orchestra. It is headed "About This Week's Overture." In this department is given a brief synopsis of the current overture and a word or two about the composer. During a recent week the musical number was "Keltic Suite," second and third movements, by J. H. Foulds.

Davis Will Open Exchange.

Maurice Davis, formerly assistant manager of the Montreal branch of the Fox Film Corporation, has arranged to undertake an exchange business of his own. He is well known throughout the Quebec territory.

Villains, Chinamen, Cowboys, Hero, Heroine, Juvenile—in Fact, the Whole Serial Family

Shown herewith in the cast for Universal's next serial, "Elmo the Mighty," starring Elmo Lincoln and Grace Cunard.

R. S. BALLANTYNE GOES TO OMAHA MUSE

Former Mutual Exchange Manager Becomes the Main Works of a Middle West Picture Theatre

R. S. BALLANTYNE, for twelve years with the Mutual Film Company, has resigned as manager of the exchange in Omaha and is now the manager of the Muse Theatre, Omaha.

Mr. Ballantyne, known to his friends as "Ballay," is not new at the exhibitor's game. He started as an exhibitor in 1907, owning the Crystal, at Norfolk, Neb. He later bought the Gem, at Tilden. In 1911 he entered the employ of the Progressive Film Company, and later joined the H. & H. organization, a subsidiary of the Mutual. He went to Des Moines and, when the consolidation came about, remained with the Mutual. He was transferred from the managership of the branch at Des Moines to the position of manager of the branch at Omaha two years ago when the two offices were consolidated.

The new Mutual exchange manager in Omaha is E. J. Tilton, who served as assistant to Mr. Ballantyne for four years.

Stolte Goes to Blank.

Art Stolte has resigned as manager of the Strand Theatre, of Omaha, to become the assistant to A. H. Blank, Des Moines, head of the A. H. Blank Enterprises, franchise owners in Iowa and Nebraska of the First National releases. Mr. Stolte, it is reported, will have the management of a big, new house which Mr. Blank is building in Des Moines. During his stay of several months in Omaha Mr. Stolte made a mark for himself as a showman, and won a large circle of friends. A farewell luncheon was given in his honor at the Loyal Hotel, in Omaha.

Harry Watts, manager of the Muse Theatre, succeeded Stolte as manager of the Strand.

Omaha Entertains Laemmle

Carl Laemmle, was a recent guest in Omaha, calling on Manager J. H. "Curly" Calvert of the Omaha exchange. Mr. Laemmle was entertained at luncheon at the Athletic culb, by Mr. Calvert and Manager H. M. Thomas of the Rialto.

Atkinson Visits Omaha

W. B. Atkinson, of Metro, stopped in Omaha, Sunday and Monday, April 13 and 14, on his return from the coast to New York.

News Notes

The Omaha Film Board of Trade is investigating complaints against several hibitors who are alleged to have booked a picture for one or two days, and then to have held it for two or three days. Drastic action may be taken if the reports are true. The Omaha board has many similar complaints before it.

Ed. Philips represents the town band of Griswold, Iowa, in managing the Strand motion picture theatre and the opera house. In this town the band controls the amusements.

Showman Sherwood of Pisgah, Iowa, will open the Gem, a new theatre, about the middle of April, showing "My United States," for his first picture.

R. Hartwig has sold the Elite Theatre at. Seward, Nebraska to Mrs. Robbins She has changed the name of the house to Liberty.

F. W. Herbert, of Herbert and Leach, proprietors of the Atlantic Theatre, Atlantic, Iowa, has bought out his partner.

J. P. Zimmerman has bought the Favorite Theatre, at Avoca, Iowa, from John Rillo.

Pittsburgh News Letter

The Poster Company Leases New.

THE Poster Company, located at Fourth and Ferry streets, Pittsburgh, has leased the three-story building directly across the street, formerly occupied by the Walsh Hotel, and will occupy the same May 1. The first floor will be used as the sign exchange and the second and the third floors will be fitted up as the mounting department. It is planned to have mounted paper on all current releases after May 1 and to render efficient service to exhibitors in the matter of publicity helps on all pictures, including features and serials.

The Star Is Now the Liberty.

The Star Theatre, McKees Rocks, Pa., Bronstetter & Webb, proprietors, has been remodeled and repaired. The house has also been renamed, and hereafter will be known as the Liberty. It has a seating capacity of 450 and is the largest in the town. New machines were installed as well as a large Seeburg-Smith pipe organ. Bronstetter & Webb also conduct the Lyric Theatre in the same town, and report good business at both houses.

The Majestic Will Be Rebuilt.

R. Soltz, of the Majestic Theatre, 1215-19 Fifth avenue, Pittsburgh, is having plans drawn for rebuilding and enlarging this house in the near future. The storeroom adjoining the present property will be added, thus increasing the seating capacity from 700 to 1,500, including a balcony. It is expected that the house will be opened early in the fall. The Majestic is a good moneymaker.

John McAleer, for the past two years manager of the Pittsburgh branch of the Universal Film Exchanges, Inc., has resigned his position, taking effect April 12. He is succeeded by H. Stern, who has been in the Pittsburgh office for the past few weeks, doing special work. Mr. Stern has been a traveling representative of the Universal for some time past.

Prince Is Building a House at Ambridge.

O. W. Prince is building a new 500-seat theatre at Ambridge, Pa., which he expects to have completed in a few weeks. The house is being built on the style of the Regent, in East Liberty. Mr. Prince recently purchased his projection equipment, which consists of two Power's 6-B Cameragraphs, Hallberg Motor Generator and a Gold Fibre Screen.

Eddie Balson Dies of Pneumonia.

Eddie Balson, one of the best known of the younger exhibitors of the Pittsburgh district, manager of the Knickerbocker Theatre, Braddock, died Wednesday, April 2, aged 37 years. He contracted the influenza, which developed into pneumonia. He is survived by three children, Mrs. Balson having died six months previously of the same disease.

Lowers Manages Loew's Lyceum.

J. Lowers is the new manager of Loew's Lyceum Theatre, Pittsburgh, the former manager, who came here only to open the house, having left for St. Louis. Mr. Lowers was formerly manager of the Boulevard Theatre, New York.

Gold Installs Organ.

Sam Gould, of Gould's Theatre, East Ohio street, North Side, Pittsburgh, installed a new Seeburg organ, Style S, April 7. It is played automatically during the afternoons, and the regular pipe organ is used in the evenings.

Rowland and Clark Occupy New Quarters.

The Rowland & Clark Theatre offices are now located in the Jenkins Arcade Building, Pittsburgh, where a suite has been secured on the fifth floor.

Sharon's Thomas Is Enlarged.

The seating of the Thomas Theatre, Sharon, Pa., has been increased by 200, by the installation of a balcony, which work was done without interruption of business. The capacity is now 1,000.

Come One, Come All.

The Pittsburgh Exhibitors' Mutual extends a cordial invitation to all the exhibitors of the territory to attend the pre-viewings of the latest releases every Tuesday at 11 A. M.

Schindel Takes Over the Family.

Charles Schindel recently took over the Family Theatre, at Export, Pa. He has already done considerable remodeling and painting on same.

Globe Gets New Features.

Manager William Finkel, of the Globe Film Attractions, handling the Shorty Hamilton features, returned from New York recently, with the information that

No, He Isn't Arresting Anybody. They're All in the Same Stew.

Margarita Fisher, star of American's "Charge It to Me," has a big job getting her too-numerous admirers quietly out of the house.

he had purchased two new features for this territory.

Enterprise Opens in West Virginia.

J. G. Long, of the Enterprise Film Exchange, Pittsburgh, left Monday, April 7, in company with W. H. Hummel, for Charleston, W. Va., where the two will open a film exchange.

Meadville's Lyceum for Pictures Only.

The Lyceum Theatre, Meadville, has removed its stage and will discontinue road shows hereafter, showing pictures exclusively.

Oppenheimer Is Laid Up.

Sol. Oppenheimer, of the People's Theatre, Tarentum, Pa., is confined to his bed with an attack of appendicitis.

Putting More Power in Penn Houses.

The fololwing theatres in Western Pennsylvania have recently installed Power's 6-B Cameragraphs: Family, Export; Star, Zelienople; Thomas, Sharon; also Beadling, Pa., and the Strand, Parkersburg, W. Va.

Sale Lake News Letter

Uuiversal Handles Loan Films.

THE Salt Lake Universal Exchange, of which G. A. Hager is manager, has been appointed by the United States Government as the sole distributor of Victory Liberty Loan propaganda films for Utah, Idaho, Nevada, Wyoming and Montana. During the previous Liberty Loan campaigns the films were distributed by different agencies, several being assigned to each. In the Intermountain country, however, Universal will this time distribute all of them. While there will be a great deal of work attached to the proposition, the Universal regards its selection for the task as a decided compliment to its distributing ability.

Schayer Will Represent Hodkinsou.

P. G. Lynch, representative of the W. W. Hodkinson corporation, was a visitor in the city this week. While here he arranged the work of David Schayer, who has been appointed to represent Hodkinson in Utah, Idaho and Montana. Mr. Schayer, who was formerly connected with the Famous Players-Laskey office, will make his headquarters at the local office of Pathe.

Louis Marcus Sees Good Times.

Louis Marcus, district manager for the Famous Players-Lasky Corporation, has returned from a trip to Denver, where he went over the company's affairs at the office in that city. Mr. Marcus says that in Colorado, as in Utah, business was never better, and an unusually profitable year is ahead.

Epperson is Promoted

James A. Epperson, who for the past two years has been booker in the local Pathe branch office, has been promoted and transferred to the Denver office as salesman. He will be succeeded here by Spencer Cartwright, who has served at the local office as shipper.

Mary McAlister Visits Salt Lake City.

Little Mary McAlister, with her mother, Mrs. Violet Craig McAlister, were visitors in Salt Lake City this week, having stopped over here en route from Chicago to Los Angeles.

Duncan and Stone Come to Town.

Ralph Duncan, an exhibitor of Rexburg, Idaho, was a visitor at the local exchanges this week. Another out of town exhibitor visiting here during the week was H. A. Stone, of McGill, Nevada.

Kuhn Returns from the Coast.

M. H. Kuhn, local manager for Triangle, has returned from a business and pleasure trip to the coast.

DES MOINES HOUSES ENJOY LONG RUNS

Rialto, Garden, Palace, Casino and Broadway Play to Big Audiences At Increased Prices

THE past week marked more long runs in several local houses at the same time than ever before in the history of amusements here. The Rialto had "Out of the Fog" the entire week; the Garden, "A Midnight Romance" for the seven days; the Palace, "Common Clay" the whole week, and the Casino, "Branding Broadway," five days. All these offerings were at increased admissions and, in spite of the inclement weather, played to big returns. All were well campaigned.

Alleman and Leiser Lease Garrick.

Alleman and Leiser, of Clinton, have leased the Garrick Theatre, at Burlington, and have renovated the house and opened it up with high-class pictures. Alleman is manager of the Strand and Princess, at Clinton, and Leiser is associated with him in several business deals.

Quinn, of Emmetsburg, Is Prospering.

C. C. Quinn, manager of the Iowa Theatre, in Emmetsburg, was a recent Des Moines visitor. Quinn says he is getting higher prices at the box office than ever before, running his pictures for a longer period and doing the best business in his career.

Casino Goes to Fifteen Cents.

Manager E. H. Helmts, of the Casino, has greately improved his house, and has raised his prices to 15c again, and is doing more business than he did at the ten-cent scale, which he introduced to get the house started.

Washington's Graham Closes.

George Bickford, who has operated the Graham Theatre at Washington for some time, has closed this house and gone to Chicago. The Graham is an old-fashioned opera house and faced too keen competition in a town the size of Washington.

Frankle and Panor Return from Boston.

Abe Frankle and Sol Panor, of the New Era Film Corporation, have returned from Boston, where they launched the campaign on "Eyes of the World" in the New England states.

Short Notes.

Carson and Mace, of Moulton, Iowa, have returned from the service and taken over the picture theatre there. The house has been redecorated and businss opens well, it is stated.

D. Earl Combs, of the Southwestern Iowa Theatre Association, has taken over theatres at Fairfield and Mt. Pleasant as an addition to his rapidly increasing chain.

C. E. Holah, manager of the Omaha First National office, was a Des Moines visitor the past week.

Cleveland News Letter

Phillips Goes with Hodkinson.

Dan Phillips, a Cleveland man, has resigned as assistant manager of the General Film Company, and accepted a position as Cleveland representative for Hodkinson service.

Dan was with the General Film Company for nine years, almost from the very beginning of the corporation. He started as an office boy and worked himself up through the booking department and sales force. He has a thorough film business education and should make a name for himself on the new job.

Standard Puts Out Three Road Companies.

Six road companies will be out for the Standard Film Service Company in Ohio before May 1, according to General Manager Harry Charnas.

"We will have three road companies out on 'Fit to Win' and three on 'The Scarelt Trail'," he said. "These pictures are going in wonderful style and we want to play every town of unusual importance before the hot weather arrives."

The Standard has also purchased the Gail Henry comedies and will release them at once.

Star Features Buys "Peggy."

Bert Barnett, manager of Star Features Film Company, Sloan Building, Cleveland, announces that he has purchased the Billie Burke picture, "Peggy," and now is ready to release it.

His concern also has bought "The City of Purple Dreams."

World to Handle "The Unbeliever."

World Pictures has taken over for distribution "The Unbeliever," in which Marguerite Courtot plays the lead. Over one thousand marines who fought at Belleau Wood and Chateau Thierry were employed in making a number of the important scenes.

Antonio Moreno Comforts Pedro, His Pet Wolf.

Pedro couldn't sleep, and since he's the canine star of Vitagraph's new serial, "Perils of Thunder Mountain," his temperament must be soothed.

TWO FILM MEN RETURN FROM SERVICE

Charles Perryman and S. Hugh Nesbitt Are Back at the Golden Gate City from Camp and Field

CHARLES PERRYMAN has secured his release from the Signal Corps, with which he served during the period of the war, and is once again with the Duhem Motion Picture Manufacturing Company. Mr. Perryman took a course in cinematography at the Government school maintained at Columbia University, and later made many pictures used for educational purposes at various training camps. He was acting as instructor of cameramen when the war came to an end.

Home from the War.

S. Hugh Nesbitt, formerly connected with the Los Angeles branch of the Famous Players-Lasky Corporation, has returned from France and is now at the Letterman General Hospital, at San Francisco. During his stay of nine months in France he took part in three great drives and was quite severely gassed in one of these. He hopes to pay a visit to his home in Kentucky shortly, and plans to return to the film distributing business.

Savoy Theatre to Reopen.

Harold F. Reed has taken a lease on the Savoy Theatre, on McAllister street, near Market, and will open it on April 27 as a moving picture house, the first attraction booked being the Government health film, "Fit to Win." Moving pictures have been shown at this theatre on different occasions, but it has been dark for most of the past year.

Metro Official Visits San Francisco.

W. E. Atkinson, business manager for Metro, spent a few days recently at the local exchange and later left for Seattle and the Pacific Northwest. He is making a tour of all the branch exchanges.

Turner and Dahnken Activities.

Fred Dahnken, Jr., head of the Turner and Dahnken Circuit, will leave for New York about the middle of April, to attend the annual meeting of the First National Exhibitors' Circuit.

C. F. Montgomery, a newcomer in the amusement business, has succeeded N. O. Turner, as manager of the T. and D. Theatre, at Berkeley, Cal.

Lloyd Carmichael has returned from training camp and will soon resume his former duties as organist at the Berkeley T. and D. Theatre. He sustained an injury while in training, but is rapidly recovering.

The time for the Sunday symphony concerts at the Tivoli Theatre, San Francisco, has been changed from twelve to two o'clock, and these events are now known as "Tivoli Two o'Clocks."

Universal News.

W. "Barney" Bernard, recently with Pathe, has joined the road staff of Universal and has been assigned to the Sacramento Valley territory.

Carl Laemmle paid another visit to the local exchange during the week, coming up from Los Angeles with Louis Jacobs, general manager of the L-Ko Komedy Company. The latter plans to leave for New York shortly.

A. S. Winterhood, manager of the Alhambra Theatre, owned by Universal, is seriously ill at the St. Francis Hospital and may have to undergo an operation.

Personal and News Notes.

Sam Whitehead, special representative for the M. & R. Feature Film Exchange, San Francisco, has returned from a two months' stay at Los Angeles. While there he assisted in securing the California, Arizona and Nevada rights to "Super-Strategy," "Mother, I Need You," "The Lady of the Dugout" and "What Every Mother Knows."

I. H. Lichtenstein, of the Western Poster Company, has started on a tour of Northern and Central California, planning to visit all theatres. His brother, Harry Lichtenstein, formerly of Los Angeles, has joined the staff of this San Francisco institution.

Davis Bros., San Francisco, have disposed of their stock of films to the Ideal Film Exchange, and plan to enter the state rights field. Harry Davis, son of Sam Davis, of this firm, has returned from France, and has been mustered out of the service.

The Elite Theatre, on Sacramento street, San Francisco, is now known as the Rex, the change in name having been made by the new owner, Leonard Fisher.

Lee Ochs, of the United Theatres, spent a couple of weeks at the San Francisco branch, conferring with local manager, William J. Citron.

Prohibition's Coming, So the Tanks Are Leaving.
This bunch, however, is shown by International News at Camp Meade, preparing for the Victory Loan.

L. D. Parks has opened the old Orpheus Theatre at Klamath Falls, Ore., securing equipment from Walter Preddey, of San Francisco.

Joe Wiseman, a pioneer exhibitor of Oakland, Cal., who recently disposed of his theatre, has purchased a ranch near Petaluma.

David McD. Wilson has opened a moving picture house at San Lozenzo, Cal., the equipment having been furnished by Walter Preddey.

John E. Triguero has retired from the field at Mendocino City, Cal., and has purchased the Union and Liberty Theatres at Fort Bragg.

The Park Theatre, Alameda, Cal., has been dismantled and will be transformed into a store, according to present plans.

Everett & Lofthouse will shortly open a moving picture house at Fallon, Nev.

"The Heart of Humanity" has opened for a week's run at the Kinema Theatre, Fresno, Cal.

The Orpheum Theatre, at Benicia, Cal., has installed a ventilating system.

C. R. Beilby is showing moving pictures once a week at Wheatland, Cal.

D. Wilson plans to open a theatre at San Leandro, Cal.

Utica News Letter

Local Film Company Is Organized.

The Climax Film Company, composed of Uticans, has been organized for the purpose of promoting the taking of local motion pictures. Harry T. Cross, a former member of the Utica Projectionists' Union, is manager of the company. Mr. Cross has photographed and directed a number of local motion pictures which have been a big success here. In addition to the motion picture work the company has opened a commercial developing and printing department for kodak work. They have advertised that they will take motion pictures of any family event. Business is coming good, and the company has taken pictures of the homecoming celebration of the Utica boys and various other scenes about the city. They will develop their motion pictures in their own plant here.

Donlon Screens Utica Service Men.

The Avon Theatre, of Utica, William P. Donlon, manager, displayed its usual enterprise by showing pictures of the recent homecoming celebration in honor of Utica boys who were members of the 27th Division. Appearing on the same bill with Lina Cavaleiri, in "A Woman of Impulse," they comprised a great attraction.

The orchestra at the Avon now consists of seven pieces, in addition to two organists for the Wurlitzer-Jones organ. Carl Merz is director of the orchestra.

Fait Visits Utica.

William Fait, Jr., a former Utica manager, was in this city recently on a visit.

St. Louis News Letter

Booking Films to Buy Books.

SEVERAL citizens of Crystal City, Mo., have recently taken over the Crystal Theatre and are operating the house for the benefit of the public library. James Laury, connected with the Pittsburgh Plate Glass Company, at Crystal City, has been made manager. He has booked several big specials, including "Wanted for Murder."

Miller Is Monarch of All He Surveys.

The Idle Hour Theatre, located at Festus, Mo., owned by W. E. Miller, is now the only motion picture house in that town. The opera house having recently closed.

Liberty Is on a Paying Basis.

W. A. Abbott, of the Liberty Theatre, at Malden, reports that he is doing big business and that the house is now on a paying basis. He books with the St. Louis Film Clearing House.

Reeder Will Open an Airdome

Nathan Reeder, owner of the Crystal Theatre, at Recton, Ark., has purchased two new projection machines and plans to open an airdome in the near future.

So Will Mrs. Whitsett.

Mrs. Whitsett, owner of the Majestic Theatre, at Paragoul, Ark., will open an airdome this summer. She reports big business.

Short News Items.

J. W. Meyers, formerly owner of the Opera House, at Festus, Mo., which closed recently, has opened a motion picture house in Elvin.

W. B. Malone, owner of the Tokio Theatre, at Sikeston, has recently recovered from a severe illness.

The McNelson Theatre, at St. Francis, Ark., has closed for the summer.

Frank Case recently bought the Franklin Theatre, at Piggatt, Ark., from "Bob" Woods.

The Pastime Theatre, at Marmachike, Ark., was injured by fire recently.

Martin Operle has opened the Nobby Theatre, at Ste Genevieve.

Maritime News

Canada's Film Seen in Fredericton.

THE importance of the motion picture as a means of advertising the Province has been recognized by the Provincial Government now at session at Fredericton, N. B. On a recent Thursday the members adjourned at ten o'clock to the Gaiety Theatre to see a series of Canadian pictures photographed in many parts of the Dominion.

B. E. Norris, M. Sc., superintendent of exhibits and publicity bureau of the Department of Trade and Commerce, Ottawa, was invited by Premier Foster to give this exhibition so that the members of the Government might learn what is being done for publicity through motion pictures.

There were present, besides members of the Legislature, the Fredericton Board of Trade and Tourist Association, E. A. Schofield, A. H. Wetmore and W. H. Golding who represented the recently formed association to advertise the city of St. John and the Province of New Brunswick. Mr. Norris recently received back from the United States eight pictures of Canadian scenes which it is estimated have been seen by thirty million people. It is planned to send the films not only to the United States, but also to Great Britain, South America, Australia and other parts of the British Empire.

Some of the subjects shown were wooden shipbuilding in Canada from the securing of the timber to the completion of the vessel, methods of fighting forest fires, fisheries, hatcheries, and mountain climbing. Other subjects suggested are hunting and fishing scenes in New Brunswick, for which this province is famous, also logging and some of the leading industries of the province.

W. H. Golding Talks to Boys.

W. H. Golding gave a talk on moving pictures before a Boys' Club in St. John recently, and held the boys' attention while he explained the various kinds of cameras used and told of visits to New York studios. Mr. Golding also promised to let the boys see the workings of the camera at the Imperial Theatre. The boys gave three cheers at the close of the evening for the fine address given them.

Ideal Madge Kennedy Cast.

In Madge Kennedy's new Goldwyn Picture, now being directed by Clarence G. Badger at the Culver City Studios, the comedienne has easily the most distinguished cast of her career. Besides John Bowers, there are Herbert Standing and that veteran artiste, Lydia Yeamans Titus, together with Robert Bolder, Eugenie Forde, Gertrude Norman, Roger MacKinnon and Helen Muir.

FILMS WILL AID CINCINNATI'S DRIVE

Vivid Picture of Heroic Captain's Exploits Will Be Utilized in Victory Loan Campaign

THE picture theatres of Cincinnati continue to do big business. All of the "first-run" houses have been having capacity audiences at Saturday, Sunday, and evening performances.

That the moving picture can be used to great advantage in the coming Victory Loan Drive, will be proven here next week, when a film depicting the exploits of Captain Woodfill will be shown. The Captain, who is from Fort Thomas, Kentucky, across the Ohio River from Cincinnati, has an enviable record. Almost single handed, he captured four machine guns, took fourteen prisoners, and killed three machine gunners. The film has been made to show how these heroic deeds were performed.

Two New Theatre Companies Incorporate.

Two new theatre companies were recently incorporated in Lexington, Kentucky. One was the Phoenix Amusement Company, capital $200,000; a consolidation of the Phoenix Amusement Company, the Colonial Amusement Company and the Alhambra Theatre Company; Incorporators: John B. Elliott, G. D. Wilson, F. G. Stiles, S. Brower and Louis A. Michler. The other, the Capitol Amusement Company, capital $10,000; incorporators, Jacob Speyer, B. L. Speyer and Simon Speyer.

25,000 Favor Local Option.

Motion Picture Exhibitors League of the Cincinnati Chamber of Commerce forwarded to the Ohio General Assembly at Columbus, April 10, petitions containing names of 25,000 persons, favoring local option on the question of Sunday picture shows. The signatures were secured in forty-eight hours.

Washington News Letter

Set 'Em Up in the Other Alley.

ALL WORK and no play makes Jack a dull boy. If you want to see how the exchange managers throw off dull care, watch them work at the Recreation Bowling Alleys. A number of championship games are scheduled between teams representing the various exchanges. Sidney B. Lust, Sam Flax and Abe Dresner have a separate team of their own, known as the heavyweights, and have issued a challenge to the film world at large to meet them in mortal combat on the alleys. "Bob" Smeltzer, a slim man, is manager for this outfit. The challenge sets forth that each man facing this team must weigh greatly in excess of two hundred.

Eckhardt Leaves Famous Players.

Albert C. Eckhardt has severed his connection with the Famous Players exchange. P. J. Swift, who has been doing statistical work in the exchange, will be assigned as assistant to Mrs. Estes in the booking section. J. W. Brewer becomes head of the shipping department relieving Elmer J. Lewis.

Mr. and Mrs. Smiley Revisit Washington.

George W. Smiley, formerly connected with the exchange business here, was a visitor last week with Mrs. Smiley. He is now with the Goldwyn company in Philadelphia.

Dayton News Letter

Penelope Perrill Leaves The Journal.

PENELOPE PERRILL, long time Dramatic Editor of the Dayton Journal, and who reviewed all the leading photoplay attractions for that paper, has forsaken her first love and transferred her allegiance to The Dayton Daily News published by James M. Cox, Governor of The State of Ohio. Mrs. Perrill will direct the destinies of the women's department in the capacity of Editor and Special Writer. Mrs. Perrill is the wife of Urlin Perrill, Publicity Director of The Dayton Theatre.

Lyceum Theatre Increases Newspaper Space.

Valentine Rayburg, Manager of the Lyceum Theatre, Dayton, has increased his advertising space in the local dailies. The first film to be advertised under the new policy was Fox's "Why I Would Not Marry," in conjunction with the first of the Essanay Chaplin reissues, "The Bank."

First of United Program at the Alhambra.

The Alhambra Theatre, Dayton, used the first picture of the United Program Sunday March 13th. Dustin Farnum in "The Light of Western Stars," drew big crowds to the Alhambra.

Max Stern Visits Dayton.

Max Stern, owner of the Majestic and other smaller theatres at Columbus, Ohio, was a visitor in Dayton last week.

Mary Pickford Introduces the Barrel Tambourine.

The ordinary kind wasn't large enough for her receipts in the Los Angeles Red Cross drive.

Norma Talmadge.
A new picture of the Select star whose next feature is "The New Moon."

Baltimore News Letter

Rome Takes Over Majestic.

THE Majestic Theatre, 320 South Broadway, which has been operated by F. A. Miller for several weeks, has been taken over by J. Louis Rome, manager of the Broadway and Baltimore theatres. Mr. Rome will also manage the Majestic, and says that approximately $2,000 will be spent on improvements for the latter house. The theatre will be reopened to the public on Easter Monday. The name of the theatre is to be changed, and Mr. Rome ran a contest for those who attended the Broadway during the week beginning Monday, April 7, for a new name.

Films Entertain Election Crowds.

While the films which were used to entertain the crowd of people who watched the election returns which were thrown on a screen by the Sun, on Tuesday night, April 1, were furnished by Wallace High, of the W. H. Film Company, Louis A. DeHoff, manager of the New Theatre, was busy at the American offices superintending the moving picture exhibitions for the crowd watching the American and Star service.

Mr. and Mrs. Schlicter Celebrate.

Mr. and Mrs. Louis Schlicter celebrated their twenty-fifth wedding anniversary quietly at their home, 4104 Ridgewood avenue, on Friday, April 4. Mr. Schlichter is president of the Edmondson Amusement Company and also president of the Exhibitors' League of Maryland. The occasion developed many felicitations from a host of friends.

Feldstein Joins Variety Pictures.

Simon Feldstein, formerly with the United Pictures Theatres of America, Inc., has now become associated with the Variety Pictures Corporation, 412 East Baltimore street. Mr. Feldstein is now on a trip through the Eastern Shore of Maryland.

Schwerin Visits Baltimore.

Charles F. Schwerin, special representative of the Rothapfel Unit Programme, of New York, visited Baltimore recently. He uncovered a number of contract possibilities during his stay.

Operators Hold Banquet.

As an observance of the tenth anniversary of their organization, the Moving Picture Operators' Union, Local No. 181, of which G. Kinston Howard is the president, held a banquet at Moose Hall, 412 West Fayette street, on Sunday night, April 6.

Barron Goes Into Supply Business.

Arthur Barron, who at one time was associated with the Parkway Theatre Company, and who later represented Sidney B. Lust, of Washington, in Baltimore, has gone into the electrical supply business.

DETROIT STILL PLANNING NEW HOUSES

Kramer and Bailey Will Erect Metropolitan at Corner Michigan and Thirty-fifth Streets

PLANS are completed for the big new theatre at Michigan and Thirty-fifth streets, Detroit, to be erected by Herman Kramer and M. S. Bailey. It will seat 2,000 people, and the entire building will be fireproof; the exterior will be of white glazed terra cotta. C. Howard Crane, of Detroit, is the architect. The house will be known as the Metropolitan.

Kent Directs Victory Prints Distribution.

J. O. Kent, Select manager, is acting as chairman of the Victory Loan prints out of the Detroit territory, and is looking after their shipment, booking and distribution to exhibitors. Mr. Kent reports that he has received splendid co-operation from both the little and big exhibitor.

Pictures Put the Vaudeville Over.

Gus Greening, of the Miles Theatre, Detroit, is now giving considerable attention to the presentation of his films, as regards scenic effects. This, despite the fact that features are run only as a side-line to the regular vaudeville shows. Mr. Greening finds that pictures are pulling much new and additional trade.

"Hearts of Humanity" Runs Two Weeks.

"Hearts of Humanity" played two weeks at the Broadway-Strand Theatre, Detroit, to exceptionally good business. It is now booked for long runs through the city and state.

Levy and Ryder Make Successful Trip.

Jack Levy, special represenative for the United Picture Theatres, who is here for a few weeks, made a trip through the state recently with the new manager, Jack Ryder, and together they signed about ten new contracts.

Ward Manages Universal Exchange.

W. D. Ward has been placed in full charge of the Detroit Universal Exchange, which includes the department for handling Jewel productions. Mr. Ward is one of the oldest film men in the state of Michigan, being the third exchange manager in the city of Detroit.

Grand Rapids' Temple Opens.

The new Temple Theatre, Grand Rapids, opened for business on April 13. It is a beautiful house, remodeled from the former Columbia. F. Ray Hancock, who also operates the leading theatre in Charlotte, is the owner.

Warren and Cohen Increase Holdings.

Warren and Cohen, who already operate the Colonial, Globe, Coliseum and Rex Theatres, Detroit, have leased the Grand Circus, at 301 Woodward avenue. They are now negotiating for two other theatres.

Lefky and Zapp, who recently moved to 23 East Elizabeth street, Detroit, have secured the Michigan rights to "The Mysterious Mr. Browning," the Detroit-made feature by the H. N. Nelson Studio.

Morris and Tom Lynch, who have the Catherine Theatre, on Chene street, announce that they have practically closed negotiations for the erection of a new house in the northeastern section of Detroit.

George Ranshaw, formerly with the Fox Film Corporation, in Detroit and Pittsburgh, has returned to the Motor City and has been appointed office manager for Lefky & Zapp, who have "The Spoilers" and "The Mysterious Mr. Browning."

Howard O. Pierce, former editor of the Weekly Film News for John H. Kunsky, and who during the war was assistant director of Liberty theatres, has returned to Detroit as manager of the Adams Theatre.

We'd Remark That This Is Quite Some Swimming Pool.
But you see that immediately. It's one of the big scenes from William Farnum's feature, "The Jungle Trail."

BESSIE BARRISCALE

in

Josselyn's Wife

Directed by HOWARD HICKMAN

Produced by
B.B. FEATURES

Released through

Exhibitors Mutual

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
Bankers and Exporters for the Producer

HENRY B. WALTHALL

in Modern Husbands

Acknowledged Walthall's greatest picture. A production in both story and characterization that will long stand as his best work.

Produced by
NATIONAL FILM
CORPORATION
OF AMERICA

ROBERT [illegible]-COLE COMPANY
OF FILMS
...ers for the Producer

Released through
Exhibitors Mutual

Producers' and Distributors' News

Fox Company Filming Five Popular Books and Plays

THE commanding position which the films are assuming in utilization of well known stories for plays is demonstrated in the announcement made by the Fox Film Corporation that no fewer than five popular plays or novels are now in work as William Fox productions.

Richard Stanton is nearing completion of "Checkers," the special feature which he is making from the stage play of the same name. "Checkers" was written by the late Henry M. Blossom, Jr., and played for fifteen consecutive years.

Another noted play now in work is being staged by Charles J. Brabin at one of the William Fox studios in Fort Lee. This production, which bears the temporary title, "A Case of Identity," was adapted from "Le Belle Russe," one of the most successful plays written by David Belasco.

"Cowardice Court," one of the best known novels written by George Barr McCutcheon is being filmed in California, with Peggy Hyland as the star.

Another popular novel which is being made into a Fox photoplay is "The Lone Star Ranger," a popular Zane Grey novel.

"My Little Sister," probably the most widely read of all the novels of Elizabeth Robins, the noted English author, is being filmed at Fort Lee, with Evelyn Nesbit as the star.

"Unwritten Code" a World Release for May.

World Pictures will number among its May releases "The Unwritten Code," a five-reel picture in which Shirley Mason is the star. Prominent in her support is Matt Moore and Ormi Hawley. The picture was directed by Bernard Durning from his own original story.

The scenes are laid in Japan, and the story has to do with the utter impossibility of the two civilizations meeting in common so far as the equality of race is concerned.

Miss Mason plays a Japanese girl, while Mr. Moore represents the American man who momentarily is fascinated by her. Ormi Hawley is the other angle of the triangle and represents the Caucasian girl.

Strong Cast for "Right to Happiness."

One of the strongest supporting casts ever seen on the screen has been chosen for Dorothy Phillips' newest Universal vehicle, tentatively titled "The Right to Happiness." Allen Holubar is preparing the screen play.

Thurston Hall, Stanhope Wheatcroft, William Stowell and Robert Anderson will make up the quartet of principal male players. Henry Burrows and Hector Sarno will also have prominent parts. Margaret Mann and Alma Bennett will play the principal feminine parts in the production. Miss Phillips will play a dual role.

The first scenes are now being made at Universal City. It is expected that the production will be released early in the fall.

"No More Hot Roast!"

Says Wallace Reid in a come-back to Theodore Roberts in their Paramount, "The Roaring Road."

"The Courageous Coward" Goes Big in Washington

TOM MOORE, the well-known exhibitor of Washington, has afforded a most unusual honor to Sessue Hayakawa, Japanese star, whose Haworth features are released by Robertson-Cole Company through Exhibitors Mutual. Moore had booked the entire Hayakawa series for his Garden Theatre in Washington and met with such success with each feature that he decided to shift the series to the Rialto, his leading house in the National Capitol.

The Washington showman inaugurated his new policy with "The Courageous Coward," which played the Rialto last week. The picture met with instantaneous success, and Mr. Moore congratulated himself as well as the Exhibitors Mutual officials in Washington on the happy move he had made, and the high type of picture which Exhibitors Mutual had furnished him.

Hayakawa's popularity grows apace. Beyond question, he is one of the most popular players on the screen today, and a glance at the Exhibitors Mutual booking records is sufficient to prove this assertion.

Work Progressing on "False Evidence."

"Madelon," the first of a score of novels by Mary E. Wilkins (Freeman) to be produced by Metro, is approaching completion in the Hollywood studios with Viola Dana in the stellar role.

"False Evidence" is the screen title which has been based on the most important situation in this story.

"Common Clay" Continues to Break Records Everywhere

COMMON CLAY," starring Fannie Ward and released as a Pathe special, continues to break records in all sections of the country, the New York Rialto success being repeated most notably in Boston, Cleveland, Kansas City, Syracuse, Chicago, Cincinnati and other big centers. Many of the houses are making special lobby displays, the most notable at Poli's Theatre, New Haven, which displayed a model by Fred G. Valles of a woman in clay eight feet high. The idea appealed to Leon Kelmer, manager of Keith's Greenpoint Theatre, New York, but he went a step forward in literally arranging his display, not in a lobby but upon the stage.

His set occupied a full stage and was boxed in with dead black interior against which were hung white letters eight feet in height, reading "Common Clay." On the stage was a battery of red lights throwing their reflection toward the audience and the set back of it scened a gulf of darkness against which the lettering stood out with effective distinctness. In the center of the stage was a plaster statue.

An announcer made a brief speech telling of the coming of the picture and giving an idea of its merit. Mr. Kelmer says that for the first three days the advance sale totaled $600.

McGowan Working on "Cyclone Smith" Story.

While Marie Walcamp is at home recovering from injuries received during the filming of the seventeenth episode of the Universal serial, "The Red Glove," her director, J. P. McGowan, is working on a special two-reel Western production to be released as one of the "Cyclone Smith" series, and bearing the temporary title of "In the Balance."

Alvin J. Neitz, who has furnished many a Western drama for Universal players, has written the story, and George H. Hively has prepared the continuity. Peggy Aarup, featured in several Universal comedies, is to be seen as Polo's leading woman in this production, and Evelyn Selbie, who is playing the role of Tia Juana, in "The Red Glove" serial, will also be in Mr. Polo's support in this offering.

Depicts New York's Bohemian Quarters.

Intimate glimpses of New York's bohemian quarter, Greenwich Village, home of hundreds of artists, musicians and writers, make up one of the principal features of the New Screen Magazine, No. 10, to be released through Universal exchanges the last week of April.

Views showing the manner in which Seminole Indians bring their products to market, through the Everglades; a humorous episode, entitled "Sinking an Iron Kelly"; a railroad journey to the summit of the Schynigge Platte, in the Swiss Alps, showing a luncheon among the clouds, with Europe as a footstool; an underground winter resort, "Children's Paradise," showing views of a children's school where the youngsters follow their own inclinations and make education a very enjoyable proposition.

Big Box Office Power in Cast of Lewis' Next Select

SIGNIFICANT from a box-office standpoint is the personnel of Mitchell Lewis' coming Select picture, the working title of which is "The Gulf Between." Several actors of national prominence are listed among the members of Mr. Lewis' company. They are Murdock MacQuarrie, Fritzi Brunette, Capt. C. K. Van Auker, Edward Hearn, Nelson MacDowell and others to be announced at a later date. Norval MacGregor is directing the picture.

This production will bring Mr. Lewis on the screen for the third time as a Select star.

Murdock MacQuarrie's coming appearance with Mitchell Lewis marks his return to the screen after an absence of many months.

Miss Fritzi Brunette will play the lead with Mr. Lewis.

Capt. C. K. Van Auker, who plays the heavy, was formerly with the Belasco and Burbank companies.

The juvenile in the coming production will be played by Edward Hearn, whose latest performances were in "Give and Take" and "Whom the Gods Would Destroy," while the role of Malamute Mike, one of the camp characters, is played by Nelson MacDowell.

Reports from location say that work on the picture is progressing smoothly. Owing to approaching warm weather, it was necessary to shoot the closing scenes of the production first, as the action takes place in winter and summer.

This Week Sees Release of "The Veiled Adventure"

THE second of Select's April attractions, Constance Talmadge in "The Veiled Adventure," in which she is presented by Lewis J. Selznick, is being released for distribution this week. It is an original story by Julia Crawford Ivers, who also furnished the scenario. It was directed by Walter Edwards. Harrison Ford is Miss Talmadge's leading man.

The thread of the story progresses at a high pitch from the opening scene to the final act. Miss Talmadge is shown as a fun-loving young girl who is engaged to marry one of the social catches of the season. One night Reggie forgets to inventory his person before he calls on his fiancee, and the result is that she finds a grey chiffon veil in one of his pockets. Then Miss Talmadge, having been cast for an inquisitive role, sets about to learn the identity of the owner. Her adventures carry her through a number of highly humorous scenes, and there is a laugh for every minute of the story.

Harrison Ford makes his appearance later in the picture, and eventually discovers that he has beaten Reggie for the lady's affection.

"Ghost of Slumber Mountain" in May.

World Pictures announces that it will release early in May "The Ghost of Slumber Mountain." This is a one-reel superpicture that shows the famous animals of prehistoric times as they lived and fought. Dr. Fairfield Osbourn, head of the Museum of Natural History, in New York City, says that "The Ghost of Slumber Mountain" is the most marvelous picture he has ever seen.

"Fighting Destiny" Booked Solid.

The New York, Philadelphia, Pittsburgh and Boston offices of Vitagraph have already reported from forty-five to sixty days of solid bookings on Harry T. Morey's recent release, "Fighting Destiny." This group of eastern exchanges is but the forerunner of what will be the biggest write-up ever scored on a Morey picture, says Vitagraph.

What a Stingy Little Mirror!

Anyway, Ruth Roland, star of Pathe's serial, "The Tiger's Trail," is showing the goldfish what Shakespeare meant by "holding the mirror up to nature."

Current Kinograms Show Big Variety of Subjects

THE current issue of Kinograms shows a wide variety of subjects that have a universal appeal which is characteristic of the policy of this news weekly. The keynote of the success of Kinograms is evident in the national scope of its treatment of the world news. To the South it gives the reception accorded the men of the 30th Division in Columbia, S. C., as these overseas troops paraded through the streets of the Capital of South Carolina.

A rather unusual situation is filmed when the plight of the city of Sikeston, Mo., is shown in securing a mayor of this town. The men are so busy in this place that no one wanted to be mayor. So, taking a leaf out of the book of General Crowder, the inhabitants determined to have recourse to the selective draft to solve the problem of obtaining the chief executive for the town for the ensuing year.

The largest dry dock in the world as it slides down the ways to take its place as a hospital for damaged ships is picturized.

Seattle, Wash., breaks into the film news with Kinograms showing the consecration of Rev. Joseph E. McGrath to the Bishopric of that city.

With the arrival of the giant liner, the "Leviathan," breaking all records for the number of passengers carried by any ship on a trip, Kinograms discloses the fact that there were 14,416 persons on board. Many of these are shown.

These are but a few of the interesting pictures in this week's issue of Kinograms, which World Pictures is distributing.

Examining Script for Mary MacLaren's Next.

While Mary MacLaren is spending a brief vacation at her home, following the completion of her most recent Universal production, "Prairie Gold," Paul Powell is going over the script submitted for the star's next vehicle.

"The Weaker Vessel" is the title the script now bears. The vehicle is adapted from an original story by Elmer Ellsworth, of the Universal authorial staff. Thurston Hall will be seen again as her male lead. Margaret Loomis will also be in the supporting cast.

"The Jungle Trail" Next William Farnum Release

"THE JUNGLE TRAIL," the first of the series of big pictures which William Farnum inaugurated upon the renewal of his contract with William Fox, will be the next Farnum release. This is the picture which Mr. Farnum made at Miami, Fla.

The scenes are laid in New York and in an African jungle to which Farnum goes to hunt tigers. In the jungle scenes Farnum is shown trapped in a burning hut, fighting for his life with treacherous native guides, and as a prisoner of a lost race who seek to suffocate him by tying him to a stake in the midst of poisonous fumes.

Every foot of film is crowded with that thrilling action which has come to be associated with William Farnum pictures. There are three hand-to-hand fights between Farnum and the villain and the villain's agents. There also is a strong love interest throughout.

For the filming of the picture some magnificent sets were erected. One of these shows a towering temple built on the edge of a lake, in the heart of the jungle as the worshipping place of the lost tribe that Farnum finds. Another set shows an African native village of thatched huts.

Particular emphasis is laid by Fox officials on the strength of the cast. The leading feminine role is played by Anne Luther. Anna Lehr plays the part of the native princess who falls in love with the hero. G. Raymond Nye is the heavy. More than 500 persons are shown in the native village scenes.

Reports from Canada Show "Humanity" Film Going Big

ADVICES from Canadian exhibitors who have played and are now playing "The Heart of Humanity" bring out the fact that the Holubar-Jewel drama is proving to be one of the biggest film attractions shown in the dominion.

At the Province Theatre, Winnipeg, one of the leading theatres of the country, the picture played its first week to business so great that any previous box office and attendance record was almost doubled. The theatre will begin a second week's run of the production April 21. At Vancouver the film play also proved such a big success that it will be shown a second week at the Dominion Theatre. The film began a week's run at Calgary, April 14, and at Saskatoon on the same day, following a big week's business at Moose Jaw.

In Eastern Canada, where the film is playing its second runs at Montreal and Toronto, record business has been the rule at the theatres according to reports forwarded to Universal exchanges by managers.

March Biggest Month for Pathe.

All records for booking and collections went sky high during the month of March for Pathe Exchange, Inc. Pathe established the record of the biggest month's business in the history of the company during the thirty-one days of the month just passed.

A prize was also offered to the branch manager showing the greatest volume of business, and with these inducements all the Pathe branch managers and salesmen went to work with vim and vigor.

"The Lion's Den" is Lytell's Next.

Bert Lytell's next picture will be "The Lion's Den," a story by Frederick Orin Bartlett, adapted for the screen and directed by George D. Baker.

Alice Lake has been retained by Metro for the leading female role opposite Bert Lytell. This is the first time that this star has appeared in two consecutive productions with the same leading woman.

Many Scrimmages in "After His Own Heart"

IT'S A QUESTION as to just who receives the most severe punishment in "After His Own Heart," the Metro photodrama being produced on the Coast with Hale Hamilton as the star.

The story is taken from the four-part novel by Ben Ames Williams, as published in recent issues of a popular weekly magazine. The adaptation of the novel is the work of A. S. Le Vino, of the Metro staff. Harry L. Franklin is directing. The story calls for lots of action and exhibitions of strength.

Among the names of the male members of the company are William V. Mong, Harry Carter, Herbert Pryor, Frank Hayes and big Stanley Sanford.

Mr. Mong is cast as Judas P. Corpus, a multi-millionaire whose defective cardiac muscle is the cause of all the trouble brought upon Tom Duncan (played by Hamilton). Corpus is the only male member of the cast who is not actively concerned in the scrimmages with which the drama abounds.

Mr. Spleen, a famous surgeon who contemplates operating on Tom with the intention of exchanging his healthy young heart for the diseased organ of his patient, is played by Harry Carter. Besides creating Dr. Spleen, Mr. Carter takes his shart of the punishment meted out by the star.

Herbert Pryor, in the part of Adrian Keep, attorney and legal adviser to both Mr. Corpus and Dr. Spleen, also suffers himself to be brutally manhandled by Hamilton in more than one scene.

As the ex-gunman, known as Vincent, and employed as a valet to the magnate, Frank Hayes creates a difficult character in the man whose motto is "God created all men and Mr. Colt made them equal."

Big Stanley Sanford also does his scrapping on a big scale, and the way he mixes with the star when the latter attempts to escape the clutches of the millionaire's hirelings, proves him a worthy opponent for the athletic star, Hamilton.

The leading woman is in the hands of Naomi Childers.

Unique Window Display.

The office staff of the Los Angeles branch of the firm of Yawman & Erbe recently accomplished a tie-up with Paramount-Artcraft pictures, which demonstrated how effective a window display can be made with such a prosaic background as office filing cabinets.

The filing cabinets and systems now installed at the Hollywood studios and the Los Angeles branch office of the Famous Players-Lasky Corporation were purchased of "Y. & E.", and realizing the appeal of motion pictures, the salesmen designed his display accordingly.

The opportunities opened to exhibitors by this unique display are limited only by the number of different lines of furnishings which enter into the equipment of the modern theatre, if indeed it is necessary to stop even there. In the Los Angeles window was an attractive arrangement of a number of large color portraits and smaller photographs of leading Paramount and Artcraft stars, together with stills from recent productions.

"Probation Wife" Breaking Records.

Recent announcements from Select have told how Norma Talmadge, in "The Probation Wife," broke the house record at Loew's Stillman Theatre, in Cleveland. At Loew's New York Theatre this star has broken the house record consistently with each successive picture since first she came under the Select banner.

Rainbow Number of Moving Picture World May 10.

Triumphal arch, that fill'st the sky
When storms prepare to part.—Campbell.

The Hon. Powder Puff Is Hon. Resented by Hon. Hayakawa.
The Japanese star doesn't like the modernization of Tsuru Aoki in Exhibitors Mutual, "The Couragcous Coward."

Elaborate Press Book on "Bolshevism on Trial"

WHAT is believed by many to be one of the most complete exhibitors' press books and advertising aids ever distributed with any motion picture production is the sixteen-page magazine and music cue sheet which Select Pictures Corporation has published in connection with the exploitation of their timely special attraction, "Bolshevism on Trial."

The magazine is printed on heavy white stock and contains many valuable suggestions and aids for the exhibitor in successfully advertising the big special. Each page is 9 by 12 inches in size.

On page 2 is a description of posters, cuts, mats, lobby display and lantern slide. The third page is devoted to a resume of the story, illustrated with a scene from production. Page 4 contains advertising suggestions and thirteen surefire catchlines, while on the fifth page are three synopses, two ready-to-clip press reviews and a box containing the billing and cast of characters.

On page 7 there is a reproduction of a full-page copyrighted advertisement which appeared in the New York Herald of Monday, March 10. The eighth page contains two sample advertisements, so constructed as to appeal to the average middle-sized town exhibitor who is his own advertising writer. Page 9 lists a series of advantages in store for the exhibitor who plays this production, and also contains a special suggestion on advertising possibilities. Reproductions of electros and mats are printed on page 11. A special electro and mat service has been prepared for this production, including two two-column, three three-column and two one-column. Page 12 contains reproductions of two three-sheets, one twenty-four sheet, one six-sheet and two one-sheets.

On page 13 the exhibitor has his choice of four ready-to-clip press items. These are so prepared that the exhibitor can clip them from the page and hand them to the motion picture editor of his local newspaper.

The music cue sheet and score occupy pages 14 and 15. On page 14 is printed the score, while the opposite page holds the cue. The last page of the magazine, page 18, is devoted to a list of Select branches in the United States and Canada.

"The Roaring Road" Next Reid Picture.

In "The Roaring Road," the latest Paramount picture, in which Wallace Reid is starred and which has just been scheduled for release April 13, Mr. Reid plays the role of "Toodles" Waldon, a young auto salesman who aspires to be a speed king.

James Cruze directed the production, and the scenario was written by Marion Fairfax from the series of Junkpile Handicap stories, by Byron Morgan, which appeared in the Saturday Evening Post. Frank Urson did the photography.

Most prominent among the supporting cast are Ann Little, who plays the feminine lead opposite Mr. Reid; Theodore Roberts, Guy Oliver and C. H. Geldart.

The race scenes were filmed at the Santa Monica course near Los Angeles.

First Capellani Picture, "Oh Boy!" Is Completed

WORK has been completed on "Oh Boy!", the first of the series of Creighton Hale-June Caprice features to be produced by the Albert Capellani Productions, Inc., for release through Pathe. The cutting and titling of the production, which is the first "Filmusical Comedy" to be transmitted to the screen, is rapidly nearing completion.

"Oh, Boy!" is a screen version of the musical comedy hit of the same name which ran in New York for more than two years.

A number of beautiful and spectacular exterior scenes have been incorporated in the picture, including a championship football game.

In addition to Creighton Hale and June Caprice, an all-star cast interprets the various characters in the picture.

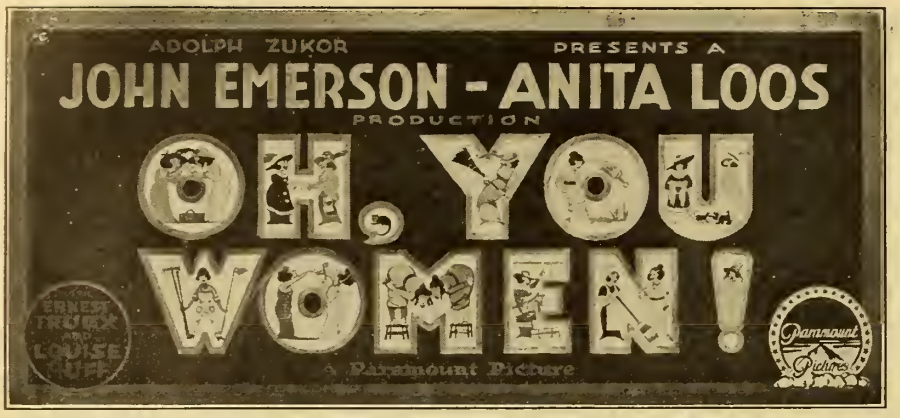
Zena Keefe, who plays the part of Jackie Sampson, has been starred individually in several special screen productions, while Flora Finch, who is also prominently cast, is recognized as a comedienne of rare ability.

Other outstanding members of the cast are W. H. Thompson, J. K. Murray, Ben Taggert, Joseph Conyers, Charles Hartly and Grace Reals.

Plans are now under way for providing the production with an extensive exploitation campaign, the details of which will be announced at a later date.

Reproduce Part of San Quentin Prison.

An exact reproduction of a portion of the penitentiary at San Quentin, near San Francisco, was erected at Universal City for use in several scenes from Priscilla Dean's next Universal attraction, written by Bayard Veiller and bearing the temporary title of "The Chatterbox." The special set has been over two weeks in the course of construction. Francis McDonald, George McDaniels, Gertrude Astor, Walt Whitman, Claire Greenwood, Joseph Swickard and H. Milton Ross are supporting Miss Dean. Rollin Sturgeon is directing.



Some Alphabetical Females Are Presented in This Clever Paramount Poster.
To which might be added the fact that the same females are acrobatic also.

Emerson-Loos 24 Sheet Free to All Exhibitors

THE Famous Players-Lasky Corporation is distributing among exhibitors who book the John Emerson-Anita Loos Paramount production, "Oh, You Women!" a twenty-four sheet which is a distinct novelty in motion picture posters. These posters are distributed through the exchanges absolutely free to all who book the picture, each receiving as many as he asks for to supply the stands for which he may contract.

The poster is striking in effect as well as novel in detail of design. The words, "Oh, You Woman!" stand out in large block letters, dominating the entire sheet and arresting attention as far as the stand can be seen. Within each letter, without detracting from the compelling force of the bold-relief effect, is a cartoon humorously suggestive of the title.

The poster was designed and executed in the Art Department of the Famous Players-Lasky Corporation, which is under the supervision of Vincent Trotta.

The twenty-four sheet is one of the features of the special campaign of exploitation of the John Emerson-Anita Loos picture which is being released early in May, independent of any other Paramount or Artcraft picture or series of pictures. There are also being distributed through the exchanges to exhibitors booking the picture, at the nominal price of $1.50 per thousand, a small two-color folder, suitable for use as an envelope stuffer. The caption on the front, when folded, reads "Everybody Wants to See—Women," the fold just covering the words "Oh, You," which completes the title of the picture when the folder is opened.

Ultimate Result of Greed Is Shown in "Destiny"

SUPPORTED by one of the strongest casts that ever has appeared in a Universal production, Dorothy Phillips will shortly be seen in a Jewel production entitled "Destiny." This film play has been adapted from an original story by Charles N. Buck by Elliot J. Clawson, and has been produced by Rollin Sturgeon, who produced "God's Country and the Woman" and other big Vitagraph productions.

Miss Phillips is cast as Mary Burton, the sister of Hamilton Burton, who craved only for power and who never gave love a thought, and of Paul Burton, who thought only of his music and of another man's wife. Hamilton Burton, as a boy, is played by Tom Ashton, and as a man, by Stanhope Wheatcroft. Harry Hilliard is cast as Jefferson Edwards, Walt Whitman is cast as Thomas Burton, Gertrude Astor as Mrs. Haswell and Nanine Wright as Mrs. Burton.

The story brings out the ultimate result of greed and deals a blow to selfishness and despotism in business. The film play is related as a vision of what might have been had young Hamilton Burton followed out his boyhood ideas and desires.

Pathe Launches New Serial with Big Publicity Drive

LAUNCHED with a publicity campaign that will take advantage of every means of bringing the picture to the attention of exhibitors and public alike, "The Tiger's Trail," the new Pathe serial starring Ruth Roland, will be released on Sunday, April 20.

The cast that has been chosen to support Miss Roland is unusual in its strong personnel. Opposite the star is George Larkin, one of the most daring "stunt" men on the screen. The principal "heavy" role is played by Mark Strong, a well-known celluloid villain. Harry G. Moody, a noted character man, is cast in a weird role. George Field, prominently known as the only understudy Fred Stone ever had, plays the part of the Hindu high priest. Frederick L. Kohler, for two years a member of the Griffith forces, and recently assistant director for Baby Marie Osborne, plays a cowboy bandit chief. Easter Walters, who has previously appeared with Miss Roland and who supported Fannie Ward in "Common Clay," plays the important role of a housemaid-vamp-spy.

Kerrigan Supported by Big Cast in "Best Man"

IN "The Best Man," the new Jesse D. Hampton Production, to be released May 4 by the W. W. Hodkinson Corporation, J. Warren Kerrigan has one of the strongest roles he has ever played. He takes the part of Cyril Gordon, a Government Secret Service agent.

Kerrigan is supported by Lois Wilson, who takes the part of Celia Hathaway, and who marries Gordon thinking he is another man, a real first class villain of the old school, who has been threatening to expose her family, unless she sacrifices herself—and her fortune—to his mercies.

The other characters are as carefully cast. They include Alfred Whitman, Frances Raymond, R. D. McLaren, Mary Land, Clyde Benson and Fred Montague.

Mae Murray in Delightful Comedy Drama.

What is said to be one of the most delightfully humorous light comedy dramas ever made at Universal City is scheduled for release by Universal shortly under the title, "The Delicious Little Devil." Mae Murray is the star.

The picture has been adapted from an original story by John B. Clymer and Harvey Thew, entitled "Kitty, Mind Your Feet." Robert Z. Leonard has produced the film play from the scenario by Mr. Thew.

Roberto De Valentina is seen opposite Miss Murray, while William V. Mong is seen as the press agent. The film is in six reels.

Many Breezy Comedies Listed by Universal

AN abundance of good, clean comedy of varied character is on the Universal schedule for release within the next six weeks. During that period the efforts of no less than seven different comedy companies will be released and no two comedies will have any semblance of one another.

"Green Eyed Johnny," featuring Jack Dillon, who also directed the production, a Nestor, "Looney Lions and Monkey Business," a Century, and "Skidding Thrones," a Lyons-Moran, are on the schedule for the second week of April; "Let Fido Do It," an L-Ko; "Scared Stiff," a Lyons-Moran and a Nestor without a permanent title are to follow.

"Good Night Turk," and "A Plumber's Busted Romance," are other L-Ko's to be released in the near future, while Lyons-Moran have managed to keep several weeks ahead of their schedule and therefore have six comedies ready for marketing shortly. Titles for these are "The Expert Elopers," "Harmony in 'A' Flat," "The Bullshevists," "Taking Things Easy," and Wise Wives."

Show Early Episodes of "Great Gamble."

First three episodes of the coming serial, "The Great Gamble," which is being produced by Western Photoplays, Inc., for early release through Pathe, were run off last week for the first time at the Crystal studios in New York City, where the work of completing the remaining episodes is going on.

Those who view the print were enthusiastic over the work.

Great attention has been paid to detail in the sets and the general make-up of the picture, which show to advantage in the finished product, according to those who were present at the first showing. A particularly fine set has been used in the home of a millionaire.

Charles Ray in "Greased Lightning."

In view of the success which has been attained by Charles Ray in his recent pictures, in which he has had the role of a country boy, the news that he will again essay a character of the same sort will be welcomed by the public. In "Greased Lightning," which is released April 20, the star again is put in a small town atmosphere.

This time he is a dreamy, impractical inventor. The star is said to surround his role with pathos as well as comedy.

The new picture gets its title from the hero's greatest mechanical contrivance, which is a racing automobile named "Greased Lightning."

President Enjoys Pathe Pictures.

Samuel B. Rose, naval gunner for Uncle Sam, whose management of motion picture entertainment aboard the Presidential transport, George Washington, has earned him the commendation of high authority and small, has written a letter to Pathe Exchange, Inc., expressing his appreciation of the promptness of the Pathe service and the exceptionally high quality of the pictures, which, he says, were "a source of great enjoyment to President Wilson, Mrs. Wilson and the various members of the Presidential parties."

"Relations" Is Evelyn Greeley's First.

Evelyn Greeley, after having shared starring honors with others, is now to be starred in her own right by World Pictures. Her initial venture will be "Relations." It will be in five reels. Oscar Apfel will direct the production. Miss Greeley's leading man is Hugh Dillham, who, it will be remembered, married Marjorie Rambeau the other day.

Madge Completes Making Mojave Desert Scenes

MADGE KENNEDY has returned to the Goldwyn studios at Culver City, from the Mojave Desert, where the star and her associates completed the final scenes of her newest Goldwyn picture, "Leave It to Susan."

Unlike anything she has attempted on the screen before, the artiste's role in this picture by Rex Taylor, is certain to prove as great a surprise to her admirers, as it was to the star herself. The locale of the new Goldwyn picture is in the midst of the Mojave's wastes.

She is seen as the daughter of an Eastern capitalist, who, with his family, journeys West. An amusing accident leaves her on the desert when the train resumes its trip after an interruption. Her only companion is Monmorency, her dog, and it's all because Monty spied a rabbit and gave chase, in which Susan just had to join, that she finds herself in desperate straits.

It is while seeking habitation that Susan meets with strange and perilous adventures, situations to which only the inimitable comedy art of Madge Kennedy could do full justice. The people she encounters, some of them the most desperate bandits of the plains, her experiences with them, and the thrilling episodes that follow, assure "Leave It to Susan" a place among the big surprise comedy-dramas of the year.

As her leading man, Miss Kennedy has Wallace MacDonald. Others in the cast are Alfred Hollingsworth, George Kunkel, Anna Hernandez and that laugh-provoker, Walter Hiers.

Bessie Barriscale Has Big Scenes in "Josselyn's Wife"

BEN ALEXANDER, one of the most lovable children in screen annals, comes back after his decided success in "The Turn in the Road" with another prominent part in a Robertson-Cole feature for release through Exhibitors Mutual.

This time little Ben will be associated with Bessie Barriscale, starring in B. B. Features, in her newest production at the Brunton studio, "Josselyn's Wife."

Miss Barriscale hardly could have selected a more capable cast of supporting players than surrounds her in this picture. Nigel Barrie, Kathleen Kirkham, Joseph Dowling, Leslie Stewart, Marguerite DeLamott, Josephine Crowell, George Hackathorn, Helen Dunbar, and Tom Guise are among those who will contribute to the success of the production.

The picture has been made from the novel of that name, written by Kathleen Norris.

Howard Hickman is the director.

"Miss Adventure" Is a Strong Story of the Sea

PERSONS who have seen the first print of "Miss Adventure," the William Fox Excel Picture, which Peggy Hyland has just finished on the Pacific Coast, declare it is the best Miss Hyland has made. It is said to be full of thrilling action, pathos and the sprightly good humor. The Exhibitors Service Bureau of the Fox Corporation is completing elaborate exploitation material to assist exhibitors in presenting it.

In "Miss Adventure," which was written by J. Anthony Roach, Miss Hyland has the support of a large and capable cast, which includes Lewis Sargent, Frank Brownlee, Edward Burns, George Hernandez, George Webb, Alice Mason, and little Gertie Messenger.

"Miss Adventure" is a sea story, and has all the romance and thrills associated with smuggling, desert islands, castaways, shipwrecks and other happenings on the deep.

Mitchell Lewis in a "Huskie" Scene from "The Gulf Between."
After a ten-mile mush over Shasta County, Cal., the Select star pauses for this picture for the World.

Splendid Advertising Boosts "Topics of the Day"

PATHE EXCHANGE, INC., announces that, beginning Sunday, May 4, it will release weekly the famous "Topics of the Day," selected from the press of the world by the Literary Digest and produced by the Timely Films, Inc. Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., considers it an epochal announcement in that it marks a great step forward in the achievement of the inspired vision of Charles Pathe, founder of the organization whose activities cover the entire earth.

"I am especially happy in making the announcement of Pathe releasing "Topics of the Day," says Mr. Brunet. "Impressed with the originality of the feature and the strength of its popular appeal, we have carefully watched the growth of it, its bookings in first run houses, the nature of its reception and the manner in which it 'went over.'

Best and Brightest Minds Contribute.

"Some of the big facts attending this feature in its weekly selection and its exploitation are as unusual as they are impressive. The best and brightest minds of the entire world contribute to it. All nations have a part in it and a flash of wit or philosophy that has a universal application, if it comes from the arctic circle, a hilltown, or an inconspicuous hamlet in the United States will have just as high a place of honor as though a flash from the acknowledged cleverness of some celebrity in Paris, London or New York.

"The Literary Digest has a circulation of more than a million copies. 'Topics of the Day' is a big permanent feature. For instance, a memorandum shows that it was listed from twenty to forty-seven weeks in many important picture houses of the country including Graumans, Los Angeles; California Theatre, San Francisco and Los Angeles; the Strand and the Broadway, New York City; Shea's and the Hippodrome, Buffalo; the Riviera, Chicago; Stanley Circuit, Philadelphia; Circle, Indianapolis; the Liberty, Seattle; the Jensen and Von Herberg Circuit; the Miles houses, the Majestic, the Regent and the DeLuxe of Detroit; Strand, Syracuse; the Regent, Rochester; the Fox Theatre, St. Louis and the Fifth Avenue Theatre, New York.

Immense Sums for Advertising.

"The Literary Digest, in furtherance of its general campaign, which of course includes 'Topics of the Day,' will circularize every telephone subscriber in the United States, involving more than twenty million subscribers. It spends each year $1,080,000 in newspaper advertising in which, from time to time the merits of 'Topics of the Day' are set forth.

"During this especial period of activity large display of advertisements will be placed in 4,000 newspapers, regarding the Literary Digest, which will include 'Topics of the Day.' Here is formed an excellent selling point.

"Furthermore, the publishers have announced that all of the news dealers in the various parts of the United States will be advised of these arrangements with Pathe and certain instructions will be issued to them to mention in their house to house campaign the fact that certain material from the Literary Digest is to appear under the headline of 'Topics of the Day' in the leading theatres of their community. It seems that thus every possible angle has been covered from the publishers' point of view; but we will add here our splendidly effective selling organization and all of the strength of our own publicity and promotion. So it will be that 'Topics of the Day' will become the most intensively promoted feature in the world."

Frederick in Vivid Character Study.

Pauline Frederick is rapidly progressing on her third Goldwyn production at the Culver City studios. It is "The Fear Woman." The new Pauline Frederick vehicle is described as a modern, vivid and human drama. "The Fear Woman," by Izola Forrester, author of Geraldine Farrar's newest Goldwyn Picture, "The Stronger Vow," gives Pauline Frederick a role more vital and fascinating than any she has portrayed in her long and brilliant stage and screen career.

In "The Fear Woman," character dominates plot. The story depicts the growth of the mind and soul of a very unusual girl. It shows her origin, her struggles against environment and traces the effects of those struggles and the manner in which they have strengthened instead of weakened her.

Golf Champions in Drew Comedy.

Scenes showing Travers and Douglas, the well known golf professionals in a championship match are an interesting feature of "The Amateur Liar," the Paramount-Drew comedy released on April 20. Mr. and Mrs. Sidney Drew staged the closing scenes of this comedy on the Garden City, L. I., golf links when the champions played for the benefit of the Red Cross fund.

Six Big Pictures to Be Released in May by Fox

AN exceptionally wide variety of themes is represented in the six dramatic feature pictures which William Fox will release during May. Powerful dramas, a romance of the Orient, exciting comedy-drama, a thrilling Western story, a delightful romance of a young couple's struggle, and a sprightly adventure story—all there is in the entertainment fare served by the Fox Film Corporation, to meet the needs of all types of exhibitors.

The releases for May are divided into two Standard Pictures, two Victory Pictures and two Excel Pictures.

"The Siren's Song," a super-production staged by J. Gordon Edwards, tells a story of a singer's sacrifice to prove her love. Its scenes are laid in Paris and Brittany, and the picture is full of striking and picturesque settings.

Tom Mix will have a release in May—"The Coming of the Law," declared to be the best of all the Mix pictures. Mix, the Fox Exhibitors Service Bureau of the Fox Film Corporation states, has been forging to the front so rapidly that exhibitors are clamoring for more and more of his pictures. The picture is based on a popular novel by Charles Alden Seltzer and was staged by Arthur Rosson.

"A Fallen Idol" is the title of the Evelyn Nesbit picture to be issued next month. This picture was photographed at Jacksonville and Miami, Fla., and has many novel settings. Miss Nesbit plays the role of an Oriental princess. The story was written by E. Lloyd Sheldon and the picture was staged by Kenean Buel.

Gladys Brockwell will have another strong offering in "The Divorce Trap." This picture, directed by Frank Beal, is a tragedy of modern divorce, and holds a big appeal to men and women alike.

Peggy Hyland's release will be "Miss Adventure." It tells the story of a child who falls into the hands of a smuggler, is rescued by an honest sea captain and grows up in a tiny fishing village. It reaches a thrilling climax in an automobile chase which end with a plunge into the sea.

Albert Ray will see his second William Fox picture released next month. This is "Words and Music By——," and in it Mr. Ray and Elinor Fair play the roles of two young people who start from Kansas and find fame and fortune on Broadway. It is lively, clean romance, full of humor and pathos.

Metro Releases Hamilton's "After His Own Heart"

NOT since the creator of the financial genius in "Get-Rich-Quick Wallingford" made his debut on the screen, has Hale Hamilton, the Metro star, had a more satisfactory vehicle than in "After His Own Heart" which is scheduled for release on April 28.

"After His Own Heart" is another of the stories produced by Metro under the new policy of the adaptation of popular novels and stories by authors with a reputation outside of the silent theatre. Ben Ames Williams is the author of this interesting tale of romance, love and adventure, which was published in a popular weekly magazine, and adapted to the screen by A. S. Le Vino of the Metro scenario staff.

The production has been given a wealth of luxurious settings for the interiors of the fashionable homes of the elite, and nothing to make the picture a success has been overlooked by Harry L. Franklin, the director.

The story deals with the exciting life of one Thomas Wentworth Duncan, familiarly known as Tom Duncan, and played by Hamilton.

Naomi Childers, as Mr. Hamilton's leading woman, has a stronger and more important part in this picture than in anything which she has ever done on the screen.

The balance of the cast includes William V. Hong, Harry Carter, Herbert Pryor, Frank Hayes, Stanley Sanford and Mrs. Louis.

Many Daring Feats Shown in New Universal Serial

SOME of the most unusual and daring feats ever enacted before the picture camera are included in the action of the Universal serial, "Elmo—The Mighty," and featuring Elmo Lincoln and Grace Cunard.

The early episodes bring out numerous thrillers in which Mr. Lincoln does not play a part. The action of the first three episodes, for the most part, takes place in the wooded hills of California where a big lumbering syndicate is seeking control of valuable timber lands patroled by Captain Howard Armstrong, a forest ranger and former army officer.

Miss Cunard is seen as Lucile Gray, a daughter of a wealthy man and a former Red Cross nurse who met Captain Armstrong on the battlefields and who recognizing him in the woods, renews old acquaintances with him. The leading characters are introduced in the first episode and from the start the serial picks up speed and interest.

Tossing men about like flour sacks, Mr. Lincoln clearly demonstrates his strength and in addition he is called upon to do dramatic acting and daring riding. One of the thrillers introduced in the early episodes is the daring motorcycle riding of James Cole who is cast as the Masked Rider.

"Elmo—the Mighty," now nearing completion at Universal City where Henry McRae is directing the action, is from the script provided by William E. Wing and Joe Brandt. It is expected that this serial will be ready for release the second week of July.

Costly Sets for Capitol Comedies.

"Smiling Bill" Parson's way of doing business on a lavish scale is reflected in his Capitol Comedies, which are fast winning for him the reputation of being one of the world's greatest comedians. Every one of his productions is elaborately mounted.

Particularly is this true of his newest Capitol Comedy, "The Midnight Alarm," the third adventure in his Go-Get-'Em Potts series. For the theatre scenes in which Leander Potts and his Frivolous Frolickers revel, "Smiling Bill" rented one of the largest playhouses in Los Angeles for four days. To lend realism to several scenes on the stage, Parsons combed the theatrical colony on the Coast for thirty girls to take part in the dancing which is one of the big features of "The Midnight Alarm."

Perhaps the costliest scene in the production is the incident in a Hollywood hotel, which "Smiling Bill" also rented for the occasion.

Issues Special Publicity on Home-Coming Fleet.

In line with its new policy of suppyling exhibitors of "Our Teddy," the authorized Roosevelt picture, with feature stories tying up scenes in the picture with striking events of the day, the special service department of McClure Productions, Inc is preparing for bookers of the Roosevelt film a story called "The Home-Coming Atlantic Fleet Foreshadowed in 'Our Teddy'," in connection with the arrival of 103 warships in the port of New York.

The popularity and usefulness of this special McClure feature story service among exhibitors is attested by the numerous requests for reprints and additional stories that come into the McClure office.

Margaret Marsh
Bright star of Oliver's serial, "The Carter Case," hands herewith her latest picture down to the future.

Goldwyn Buys Faversham's "Lord and Lady Algy"

LORD AND LADY ALGY," a William Faversham Broadway success, is the latest of the popular hits which Goldwyn has purchased. Work on the play has been started at Culver City, and the release of the finished picture will interest every exhibitor in the country. Tom Moore will play the leading role. The author of the play is R. C. Carton.

While the play was a most intriguing vehicle on the spoken stage, opportunities for kaleidescopic scenic effects in the story make it even more adaptable for screen production. The story centers around the interrupted romance of Lord and Lady Algernon Chetland, his Lordship's passion for betting on the races, the social aspirations of Brabazon Tudway, the soap magnate, and the efforts of the Hon. Crosby Jethro to worm into a liaison with Lady Algy.

Never was there a photoplay with so many interesting characters, and Goldwyn stars have been cast with admirable facility, and effectiveness in the production. Tom Moore shows to particular advantage as Lord Algernon, the younger son of the Duke of Droneborough, and out of favor with his father because of his sporting proclivities. Moore's personal sportsmanlike bearing fits this character well.

"Just Squaw" Is Ready.

In selecting the new series of motion pictures, which Robertson-Cole will introduce with "Just Squaw," Miss Michelena picked three stories that contained every essential of dramatic success—Love intrigue, sacrifice, suffering, tenseness and mystery.

"Just Squaw" is essentially a melodrama, with the great West as its setting. It is an appealing story of the striving of a supposed half-breed girl to overcome the obstacles of blood.

Miss Michelena was accorded superb support in "Just Squaw." Andrew Robson as Snake LeGal gives a performance that might well be a model for Western bad men. Albert Morrison, William Pike, and D. Missoras are others who contribute bits to "Just Squaw," that will help to establish it as one of the premier Western dramas of the past year.

"Modern Husbands" Has Strong Appeal for Women

THE LOVE PIRATE" will be introduced to screen fans in Henry B. Walthall's "Modern Husbands," which will be released by Robertson-Cole through Exhibitors Mutual.

To women especially will this picture advance a strong appeal. The subject dealt with is one which many families of today have to contend with.

It is a story centering about a he-vampire. who breaks up temporarily one family and almost succeeds in wrecking a second one.

Walthall has surrounded himself with a number of players who were particularly well suited for this type of photoplay. The star himself has a role that should meet with sympathetic favor, for it shows him as a wealthy New York stock broker, whose home is broken up by a love pirate. Then, after losing his fortune he is driven through many vicissitudes, until eventually, happiness comes to him.

Ethel Fleming is cast as Julia Duane, wife of Stephen (Walthall) who plays the game according to pseudo society code, and has "to pay the piper."

To Neil Hardin was accorded the unsympathetic character of Bert Brockwell, the love pirate.

Melbourne MacDowell is seen as Jonathan Cosgrove, a prosperous diamond merchant and Clare DuBrey is cast as his wife, a society favorite. Olga Gray completed the support as Cleo, an adventuress.

Louis Bennison Completes "The Road Called Straight"

LOUIS BENNISON, famous on stage and screen for his delightful and true-to-life portrayals of Western cowboys, has just completed his newest Betzwood production, "The Road Called Straight," a fast-moving, full-of-action drama of the plains, which presents the handsome star as his most natural self.

Never have the remarkable talents of the smiling cowboy star been taxed as they are in the new vehicle, which offers him endless opportunities for skilful dramatic acting, for daredevil riding and for his inimitable style of comedy. Though intensely dramatic, "The Road Called Straight" is not without moments that require the star to be at his best as a funmaker.

"The Road Called Straight" is the work of Wilson Bayley, also author of Louis Bennison's first screen starring vehicle, "Oh, Johnny!" As his leading woman Bennison has beautiful and talented Ormi Hawley. Others in his support are Henry Mortimer, Burton Churchill, Jane Adler and John Daly Murphy. The picture will be released by Goldwyn May 11.

Make Bessie Love Film in Tree Country.

Vitagraph's next Bessie Love picture, the name of which will be announced shortly, has been filmed for the greater part in the vicinity of Eureka, Cal. This is in the midst of the giant tree portion of the State and forms a wonderful setting for the photoplay, which is a lumber camp story.

The scenario for the picture was written by Rida Johnson Young especially for Miss Love and is being directed by David Smith. Wallace McDonald and Otto Lederer are in the supporting cast.

New Leading Man for June Elvidge.

Allan Edwards is leading man for June Elvidge in her next picture which she is making for World Film Corporation. Arthur Ashley started out to be the male lead, but was compelled to retire through an injury he suffered while taking the principal part in a rough-and-tumble fight called for in the scenario.

A Kiss While the Fairies Watch Is a Kiss de Luxe.

Say we, after seeing the above scene from Frank Hall's special, "A House Divided," a J. Stuart Blackton production, with Herbert Rawlinson and Sylvia Breamer.

"Our Teddy" Producers Plan Aid for Victory Loan

THE willingness of the picture industry to co-operate with the Government in its patriotic endeavors has again been demonstrated. The Treasury Department has accepted officially the offer of McClure Productions, Inc. to carry out a plan whereby exhibitors of "Our Teddy," the authorized Roosevelt picture, will be able to render valuable service in the Victory Liberty Loan campaign.

Recently the editorial research department of McClure Productions, Inc., in connection with its promotion work for "Our Teddy," came across in Colonel Roosevelt's speeches several striking passages dealing with Liberty Loan drives. It occurred to them at once that this would be extremely valuable publicity for the Government in the present campaign.

The producers of "Our Teddy" expressed these thoughts in a letter to Carter Glass, Secretary of the Treasury, and offered to furnish the quotations from Colonel Roosevelt to exhibitors of the Roosevelt picture. The following reply was received from Frank R. Wilson, director of publicity for the Treasury Department:

"Thank you very much for your letter to Secretary Glass, forwarding extracts from the speeches of Theodore Roosevelt. We are very glad to make use of this in our publicity campaign in behalf of the Victory Liberty Loan."

Roosevelt's Message to the People.

Some extracts from Roosevelt's speeches, to be used in the Victory Loan drive follow:

"Long after this war is over, we shall continue in the struggle to achieve liberty for all mankind. To do it effectively, we must bind ourselves together as a nation and there is no surer bond between a man and his country than that he shall be a bondholder of his country."

"To own bonds of the United States is a badge of honor."

"There should be Liberty Bonds in every home in America."

"I myself have invested in these bonds. There is every reason for buying them. The patriotic reason is enough. But, in addition, there is offered the best security in the world, backed by the credit of the Government and people of the United States."

"The outstanding and fundamental need of the Government, without which nothing can be accomplished, is money, in large sums and small."

"Let us introduce into the work of peace something of the spirit our soldiers introduced into the work of war."

"I hope you farmers will enlist in this field with a will. Make it a people's loan. Make the terms 'bondholders' and 'people' interchangeable."

"It is the duty of every man and of every woman in this country who can possibly afford to do so to buy Bonds.

"All should do their bit in subscribing to this loan. Wall Street has been criticized many times. They call them bondholders. If the people of this country don't accept these bonds, Wall Street will. Let us people get them first!"

Public Wants More Chaplin Releases.

A letter recently written by J. B. Stout, owner of Stout's Theatre, in Danville, Ky., regarding Charlie Chaplin in "Shoulder Arms," illustrates how the public appetite for this star has been whetted by the slowness of his releases.

Recently Mr. Stout was induced by Lee L. Goldberg, of the Big Feature Rights Corporation, to play "Shoulder Arms" for a return engagement. From this letter one may well deduce that he did as well with it or better than during the original engagement.

Mr. Stout wrote: "For your information, when we repeated 'Shoulder Arms' we did some business. As you know, I don't like return dates, but this one went over, and I want 'A Dog's Life' for Saturday, April 12. I will take my hat off to 'Shoulder Arms.' I made more money on that picture than on lots of those so-called big pictures for which I paid fabulous prices."

MacLean Supports Dorothy Dalton.

Douglas MacLean, one of the most popular of the younger leading men, supports Dorothy Dalton in her newest Paramount picture "The Homebreaker," produced under the personal supervision of Thomas H. Ince. This story is said to be one of the cleverest conceptions of John Lynch, and R. Cecil Smith did the scenario with accustomed skill. Miss Dalton appears as a traveling saleswoman who breaks up the scheme to two crooks to mulct her employers.

Edwin Stevens, a well-known star of the screen, light opera, vaudeville and the original star of "The Devil" on the legitimate stage, appears in a highly effective role.

William Desmond Has Straight Dramatic Role

EVER since William Desmond, the Jesse D. Hampton star, has appeared in Robertson-Cole features released through Exhibitors Mutual, he has played in the lighter type of photoplay. "Life's a Funny Proposition," "The Prodigal Liar" and "Whitewashed Walls" have gone over strongly. Motion picture enthusiasts have come to regard Desmond purely as a comedian. Desmond is going to prove the fallacy of this belief, however, when his next picture, "The Mints of Hell," just completed, is released.

"The Mints of Hell" will be totally unlike anything Desmond has ever attempted. It is a rattling drama of the Yukon, with snow stuff. Jesse D. Hampton, the producer built an entire town at Truckee, high up in the Sierras, near the Nevada line, and waited patiently for the snow to come. When the carpenters finished their job, there wasn't a speck of snow on the ground. Five times the company went to Truckee on tips from the weather bureau, but on none of the trips did the scheduled storms arrive. Finally a blizzard did hit Truckee. Nearly six feet of snow fell, and after wallowing in the mighty white for two weeks, the company obtained some wonderful backgrounds.

"The Mints of Hell" is by James B. Hendryx, and was made into screen form by George Elwood Jenks. Park Frame directed the production.

William Desmond appears as Dan Burke, a loveable, two fisted comer from the outside who blows in his money so cheerfully that he is suspected of having a stake hidden somewhere.

Bill Weed, owner of the Bed Rock Saloon, an easy going, big hearted cuss, who runs a straight game and is everyone's friend is played by Edward Jobson.

Gaston Chaudiare, a silent man from the Valley of Mystery and who possesses a secret cache of strange, flat gold, is enacted by Charles French.

Vivian Riche, charming leading woman, is seen as Alina Chaudiare, a romantic girl. Jack Richardson has his usual bad man role as Clay Hibbing, a "mining broker." Frank Lanning has another important character role to perform in Maung, a half wit of the Valley of Mystery, who knows where the flat gold is hidden.

J. J. Franz, Tom O'Brien, Mrs. A. Costa and Walter Perry are others in the cast supporting Desmond, who have prominent roles.

There are many incidents to stir red blooded film enthusiasts in the production.

Greek Consul Praises Marion Davies Film.

Hector M. E. Pasmezoglu, Greek consul and prominent St. Louis exhibitor, who has been in New York for a few days, has gone on record as saying that the Marion Davies films, as shown by him to his patrons in St. Louis, have gone over bigger than any other pictures booked this season. He declares that Marion Davies is a big drawing card in St. Louis and throughout the middle West.

Mr. Pasmezoglu is president of the Congress Amusement Company and the Mozart Amusement Company, operating several Missouri picture houses.

Miss Davies invited Mr. Pasmezoglu to the Paragon studio, which C. F. Zittel leased for her new picture, and he spent a day watching the star work on her latest production.

Dorothy Gish Has Climbed High.

It is less than nine months since Dorothy Gish started work on the first picture of her own Paramount series. The progress made in those nine months, is said to have surpassed the most sanguine expectations of everyone connected with her productions.

Exhibitor's reports on "Battling Jane," gave Dorothy a reception that marked her success. When "The Hope Chest" found its way to the screens they increased the number of adjectives and stretched out the bookings. And "Boots" was received in such a way that J. A. Partington, of the Imperial Theatre in San Francisco, decided to keep it one more day and ended by holding it a whole week more

"Greased Lightning" Is a Smooth-Running Vehicle

IF any vehicle afforded Charles Ray, Thomas H. Ince's star in Paramount pictures, has been more fitted to run smoothly than his forthcoming picture, "Greased Lightning," which is released April 20, it would be hard to discover it according to the producers. Certainly it has speed, action, ginger, character and comedy galore, judging from all reports from the West. Julien Josephson wrote the story, Jerome Storm directed, and Chester Lyons was the cameraman.

Wanda Hawley was chosen as leading woman. There is a fine supporting cast and the picture from every angle will please the followers of Charles Ray to the last degree.

Of course there is strong love interest, but the most exciting events are those concerned with the exploits of Andy Fletcher, the village blacksmith and inventor, whose Little Giant Potato Slicer is the dream of his life.

The rural type suits Charles Ray well. In this picture he is the country youth to perfection. Many of the scenes of this picture were made at the Lasky studio and still others on a location where there was plenty of room for Mr. Ray to operate his cantankerous buzz wagon.

Robert McKim is the villain, as is his usual wont. Willis Marks, Bert Woodruff, John P. Lockney and Otto Hoffman all have important characterizations.

Select Title for New Century Comedy.

"Frisky Lions and Wicked Husbands" is the title selected for the Century comedy to be released by Universal in May. This comedy is the second of a special series of animal-Century comedies being produced at the L-Ko studios by Vin Moore. Dot Farley and Charles Dorety have the leading parts in this release. The story of the comedy is one of love mixed with some thrilling and exceedingly humorous adventures with lions, monkies and a number of more or less wild men and women. The comedy is in two reels.

"Rustling a Bride" Is a Western Story.

"Rustling a Bride" is the title of Lila Lee's new Paramount picture which is scheduled for release April 27. The story and scenario were written by Edith M. Kennedy and the picture was directed by Irvin Willat.

The picture stars the young actress as a lonely Eastern girl, Emily, who lives with her aged grandmother. Nick McCredie, a cowboy, finds her name on the fly leaf of a school book at Coyote Junction and for a joke writes her a letter, but encloses the photograph of his handsome friend, Pen Walton.

Monte Blue plays the leading male role, that of Nick McCredie, and L. J. Shunway portrays the character of the malicious Walton.

David Belasco Play for Theda Bara.

"La Belle Russe," one of David Belasco's celebrated plays, picture rights to which the Fox Film Corporation has acquired, has been adapted for the screen by Charles J. Brabin, who is also directing it. The picture is being filmed at one of the Fox studios in Fort Lee, N. J., with Theda Bara as the star. It marks a radical departure from the type of plays Miss Bara has been enacting.

Looks Like a Blacksmith

Does Charles Ray in his coming Paramount, "Greased Lightning," whose title makes us think immediately of plumbers.

"Blinding Trail" Is Story of Life in a Lumber Camp

A STORY of life and adventure in a snow covered lumber camp is the vehicle for Monroe Salisbury's most recent Universal Special Attraction, "The Blinding Trail" scheduled for release shortly. The film play brings out the miracle of regaining lost vision and of a man's learning that though his wife has proved unfaithful that one member of his household has remained loyal and sacrificing through many darkened months.

Stuart Paton and John B. Clymer are the authors, and Paul Powell has produced the story in six reels.

"The Blinding Trail" was photographed almost entirely in the snow covered mountain regions near Pine Crest, Cal. The Salisbury company was forced to go to Flagstaff, Ariz., and to three different cities in California before locations where snow sufficient to permit sledding could be found. Claire Anderson is seen as Helen, the unfaithful wife, and Helen Jerome Eddy is cast as Adele. Alfred Allen, Arthur Maud and John Cook also have prominent parts in the production.

Goldwyn Gets New Basil King Story.

Basil King, whose novel "The Spreading Dawn" was the medium of Jane Cowl's debut in Goldwyn pictures, is soon to follow with another of his Saturday Evening Post pictures under Goldwyn direction. "The City of Comrades," a striking story of double life, will be released by Goldwyn, with Tom Moore in the leading role, early in the fall, following its publication in book form by Harper & Brothers this month.

The capture of another work by Basil King, the author of "The Inner Shrine," is only another step in the policy Goldwyn Pictures has mapped out to produce the very best that contemporary novelists and dramatists and short-story writers are able to turn out.

Corinne Griffith's Next Is "Thin Ice."

Corinne Griffith's next Vitagraph feature will be entitled "Thin Ice." It is an original scenario by Corporal Shannon Fife and is a society drama of the type that Miss Griffith has appeared in to such advantage heretofore. It is being directed by Tom Mills and the supporting cast includes L. Rogers Lytton, Charles Kent, Eulalie Jensen, Henry G. Sell, Walter Miller, Alice Terry, Jack McLean and Walter Horton.

A Serious Serial Seance.
Between Albert E. Smith, president of Vitagraph, and William Duncan, his big serial star.

"Hell on Earth" Has Cast of Well-Known Players

MANY well-known names are included in the final selection of the cast for Select's coming attraction, "Hell on Earth," in which Sergeant Arthur Guy Empey will be starred. Preliminary work on the production has been started. The interiors are being made at the Biograph studio in New York.

In addition to Sergeant Empey, who will play the part of "Jack Duncan," the cast includes Evelyn Martin, Marguerite Courtot, Betty Blythe, Sallie Crute, Charles A. Stevenson, William Dunn, Frederick Buckley, Lilla May Lowry, Harry Lee, Frank Noroross, Eugene Strong, Arthur Donaldson, Joseph J. Donahue, Betty Hutchinson, William H. Stucky, Edward Elkas, Roland Osborne and Victor A. Stewart.

Evelyn Martin has the role opposite Sergeant Empey, that of "Lucy Duncan." Miss Martin is one of the most beautiful women of the spoken stage, and she has recently developed into an unusually accomplished screen actress.

Marguerite Courtot, who is cast for the part of "Fanny Bruce" is another whose name is well known to screen patrons.

Betty Blythe is a Comstock and Gest stage star, having been seen in many spoken successes under their management. Her screen career includes "So Long, Letty," "Experience," "Who Knows?" "His Own People," and many others, including "Over the Top."

Another whose name is equally familiar to stage and screen patrons is Sallie Crute. Miss Crute made her stage debut in "The Deep Purple." She was also on the spoken stage with Douglas Fairbanks, before the latter became a screen star.

Charles A. Stevenson, who has the distinguished role of "Mr. Lowring" is one of the best known character men on the stage. He is at present playing an important part with Norman Trevor in "Toby's Bow" at the Comedy in New York.

"Hell on Earth" is an original story by Sergeant Empey, but contrary to general opinion it is not a war play, nor a play in any way dealing with scenes or incidents of the great war. It is being directed by Wilfrid North.

"Cannibals" Still Making Records.

After playing to three record breaking weeks at the Randolph Theatre in Chicago, Martin Johnson's "Cannibals of the South Seas," released by Robertson-Cole, through Exhibitors Mutual have been held over for another week by Jones, Linick & Schaefer.

Crandall Books "Suspense" for His Metropolitan

FRANK G. HALL'S series of 10-20-30 releases are not confined to the programs of the smaller houses as the rentals would seem to indicate. The series has reached the screen of many of the largest first-run houses as the following letter from Harry Crandall, owner of seven of the largest theatres in Washington, D. C., will testify. Mr. Crandall after showing one of Mr. Hall's 10-20-30 series at his Crandall Theatre and later giving "Suspense," starring Mollie King, first run at his Metropolitan Theatre, wrote W. A. Busch, branch manager Independent Sales Corporation and the Film Clearing House, at Washington, as follows:

"When I signed for your 10-20-30 service, I had no open time in my theatres, but I felt that this plan should be encouraged and figured that I could use some of the shows at my Crandall Theatre, and could afford to shelve the rest. But I have been agreeably surprised at the pictures we have been getting and have used them all at all of my theatres, often times shelving other program shows to make way for the 10-20-30 series.

"I have just viewed your picture, 'Suspense' starring Mollie King and find it so good that we are going to use it first-run in our Metropolitan, as you know to be, one of Washington's largest theatres. We think it better than many we have run here and too good for our small Crandall Theatre."

Mr. Crandall, in addition to giving "Suspense" a run at his largest Washington house gave another of the 10-20-30 series, "A Woman's Experience," starring Mary Boland, an extra day at his Knickerbocker Theatre, uptown.

Tsuru Aoki Is Starred in "The Courageous Coward"

TSURU AOKI (Mrs. Sessue Hayakawa) is again seen in a featured part with her husband, in "The Courageous Coward," produced by the Haworth Pictures Corporation and released by Robertson-Cole through Exhibitors Mutual.

Tsuru blossoms out into a full fledged American girl in the coming Hayakawa attraction, which was written by Tom Geraghty and whipped into scenario form by Frances Guinan.

Mrs. Hayakawa adopts the Occidental clothing and incidentally the niceties which every American woman wants.

Hayakawa has a number of other notable players supporting him. George Hernandez is accorded the role of Big Bill Kirby, leader of San Francisco's Chinatown politics. Francis J. McDonald, as Tom Kirby, son of the politician, is another who gives a living characterization of the part entrusted him.

Toyo Fujita plays the part of a prominent Japanese lawyer, while Buddy Post as Cupid, creates a popular role.

William Worthington, who has directed all of Hayakawa's productions under the Haworth banner, did his customary splendid work with "The Courageous Coward."

Praises Studio Print of Anita Stewart's Mary Regan

HARRY WEISS, manager of the Central Film Service, of Chicago, saw the studio print of "Mary Regan," third of the Anita Stewart special feature attractions to be distributed by First National Exhibitors' Circuit, screened in the projection room of the Rothacker plant there, before the work of conforming the negative was started, and sent the following wire to the home office in New York:

"You can take it from me that 'Mary Regan' is some picture as I saw it. It is undoubtedly the best production we have released so far. Mr. Mayer's telegram commending it was modest."

The story of "Mary Regan" is from the five-edition novel by Le Roy Scott, peer of American writers of detective and mystery fiction. It describes the romance of Mary Regan, a denizen of the aristocracy of the shadow world, and Robert Clifford, a New York detective. Miss Stewart, in the role of Mary Regan, is a girl who uses her natural charms and her wits to win luxury and prosperity from "big business" while it indulges itself in "big pleasure."

Walsh Has McCutcheon Story.

No sooner had George Walsh returned from Palm Beach and finished the final scenes of "Help! Help! Police!" than he began preparing to begin work on another rapid action comedy-drama. This is "The Seventh Person," an original story, written by Benjamin F. McCutcheon, brother of George Barr McCutcheon, the novelist, and John T. McCutcheon, the cartoonist. Edward Dillon will direct.

"The Third Degree" Ready for Release.

The stage is set—or it would be more proper to say thousands of screens are ready—for the release of Vitagraph's big Alice Joyce production of Charles Klein's "The Third Degree." The release of this picture will be heralded by a big billboard campaign, national in scope.

"The Third Degree" was produced under the direction of Tom Terriss and Miss Joyce's supporting cast includes Gladden James, Anders Randolf, (Mrs. De Wolf) Hedda Hopper, L. Rogers Lytton, Herbert Evans, George Backus, J. P. Wade and L. O. McGuire.

Strong Mystery Element Runs Thru "The Law of Man"

"THE LAW OF MAN," Enid Bennett's new Paramount picture, which is scheduled for release April 27, was written by John Lynch, one of the most imaginative of story tellers, and it is said that in this story he has constructed an extraordinarily interesting mystery story. This picture was originally titled "Nemesis." Fred Niblo directed the production under the supervision of Thomas H. Ince. The scenario was written by Ella Stuart Carson.

The story deals with the adventures of a girl, and orphan, who decides to make her own way in the world as a sculptor.

For the staging of the courtroom scenes the company went to Los Angeles, where the criminal court room was secured. An interesting fact is that instead of hiring actors to take the minor courtroom parts, the real clerks, bailiffs and other employes were prevailed upon to act their parts before the camera.

Niles Welch is leading man, and others prominent in the cast are Andrew Robson, Dorcas Matthews and Donald MacDonald.

"Help! Help! Police!" Walsh's Latest.

Described as a rapid action comedy, full of thrills and unusual stunts, "Help! Help! Police!" the current William Fox release starring George Walsh, is said to be the best picture so far made by the athletic whirlwind.

The scenes are laid in Palm Beach, and the picture itself was filmed there. The film was directed by Edward Dillon.

The purpose of Moving Picture World is to help exhibitors make money out of their pictures. There is value received, over and over again, in every issue on a $3 subscription.

"The Turn in the Road" Doing Big Business

THE TURN IN THE ROAD," the Brentwood special released by Robertson-Cole through Exhibitors Mutual, is gaining weekly in popularity.

The latest honor accorded this production is a two weeks' run at San Francisco and Seattle. During the week of March 30 this picture held the screen at the Rialto in San Francisco and throughout the week did a big business. It was not so much the matter of business as the entertainment it furnished his patrons that led George Mann, manager of the Rialto, to apply for a second week's booking, beginning April 6.

John Hemmerick, of Seattle, was so impressed with the picture when he saw it the first time that he booked it as a first run feature, and his judgment was so thoroughly vindicated by his biggest week's box office figures in months that he continued the production for another seven days stay.

The Stanley Booking Corporation has listed the play as a coming attraction in every one of its eighty houses throughout Pennsylvania. In West Philadelphia, the leading theatre of the section, The Nirdlinger, will house the picture for an entire week while the Comerford at Scranton will run it for an entire week, also.

An exceptional fact in connection with the San Francisco showing is that the Mission Theatre and the Princess Theatre booked it for a week each after the two weeks' run.

Last week, the feature held the screen at the New Theatre in Baltimore and there met with the same approval that has marked its appearance everywhere.

In the Boston territory, two prints are booked solid until June 25.

In Detroit and Cleveland, where the production has played for seven days each, hundreds of persons who had never gone to motion picture theatres viewed this offering.

"A House Divided" Gets Trade and Press Showing

A HOUSE DIVIDED," the J. Stuart Blackton special production, the United States and Canadian rights to which were acquired last week by Frank G. Hall, president of Independent Sales Corporation, for distribution through the Film Clearing House, Inc., as a special, was shown to members of the daily and trade press this week at the Independent Sales' private projection room, 130 West Forty-sixth street, New York. The reviewers for the trade and daily press signified their approval of this Blackton production by their unanimity in the assertion that it presents the best of the independent productions made by Commodore Blackton.

The action of the story is laid in London and concerns the London social set as exemplified by those moving in the same social whirl with the titled nobility. A member of the House of Lords is one of the principal characters and his marriage with a girl years younger than himself and her infatuation for a younger member of Parliament, afford the basic plot material for the development of one of the most dramatic photoplays ever screened. Sylvia Breamer, Herbert Rawlinson, William Humphreys and Sally Crute have the principal roles. The original production was in seven reels. Mr. Hall decided that a stronger and more actionable drama would result from cutting with the result that the Independent Sales will release it in six reels.

"Humanity" to Get Indiana Premiere.

"The Heart of Humanity," Allen Holubar's Jewel superdrama will be given its premiere showing in Indianapolis May 5 according to the announcement of Manager Abbott, of the Universal's Indianapolis exchange. On that day the film will begin an indefinite engagement at English's Opera House, one of the largest theatres in Indiana and will be presented in the same big way it was offered in New York, Chicago. Minneapolis, Los Angeles, San Francisco and other leading cities. Richard Sachsel, a well known Mid-Western tenor has been engaged by Mr. Abbott to sing the ballad "Heart of Humanity" in connection with the film showing. The production will be offered at prices ranging from twenty-five cents to one dollar.

Says "Daddy Long Legs" Is Mary Pickford's Best Work

IT IS the best picture I have ever made, and I consider it is Mary Pickford's best endeavor."

This is the opinion of Marshal Neilan, after reviewing a completed studio print of "Daddy Long Legs," first of Miss Pickford's special feature attractions to be distributed by First National Exhibitors' Circuit, and which he directed.

Several California exhibitors and representatives of First National who have seen parts or all of it screened have been extraordinarily enthusiastic in their recommendations of it as the greatest work Miss Pickford ever has done.

"Daddy Long Legs" is the story for which Miss Pickford paid $40,000. It has become a stage classic because of its phenomenal success in play form. The original story by Jean Webster already is in its advanced editions in book form. Miss Pickford has the role of Judy, the "orphant" girl, who is taken from the children's home by a wealthy man and sent to "a boarding school for young ladies." The only condition upon which this philanthropy is bestowed is that he remain unknown to Judy. This is the beginning of a romance which develops from a ridiculous homage into a serious attack of "heart trouble," both for Judy and the mysterious benefactor whom she addresses, in her letters on personal conduct, as "Daddy Long Legs."

Big Thrill in "Red Glove" Episode.

"A Leap for Life" is the title of the ninth episode of "The Red Glove," the current Universal serial starring Marie Walcamp. In this episode a majority of the action takes place between The Blue Chip, the mountain inn which Billie has known as home, and the city, where a fortune and a home with the rich Halsteads, administrators to her estate, await her. Billie leaps from a falling derrick and lands on the roof of a hotel, crawls down and off a ledge with the aid of a rope thrown to her as Wiley and the Vulture leave from below.

The tenth episode bearing the title "Out of Death's Shadow" introduces several new characters and starts the action in the city where Billie accepts the home with the Halsteads and obtains part of her fortune.

Hearst News Records Big Views.

Some unusual pictures of the Eiffel Tower in Paris and scenes taken around the Trocadero and other sections of the metropolis near the great tower, pictures showing General Pershing addressing thousands of soldiers who fought in the battle of the Marne, following a review at Angernach-on-the-Rhine, Germany, scenes showing the final target practice of the Atlantic fleet at Guantanamo Bay, Cuba, and the arrival of the fleet in New York following a speedy dash Northward, views of the return of Porto Rican soldiers who guarded the Panama Canal during the war to San Juan, and their reception by the populace are among the most important views in Hearst News No. 16, released on April 14.

Nazimova's Newest.
The talented Metro star who will be seen soon in "The Red Lantern."

Charles Miller to Start First Special Next Week

CHARLES MILLER, who signed recently with Frank G. Hall, president of Independent Sales Corporation, to produce a series of special productions for Independent's program of special releases, will commence work on the first of the series at the Bacon-Backer studio next week. Mr. Miller has under consideration three novels, all by well-known authors, the screen rights to one of which he will purchase within the week. The three stories under consideration present the three big dramatic foundations—melodrama, straight and comedy drama. Mr. Miller is undecided as to the one he will give to the public as the first of his series of six specials.

Albert Cowles will assist Mr. Miller in the direction of the productions. Mr. Cowles will start casting at the Bacon-Backer studio as soon as Mr. Miller decides on one of the three scripts he has under consideration. Samuel L. Rothapfel who has been using the Bacon-Backer studio for the past several weeks in producing his first Rothapfel Unit Programme, will finish this week, after which the Miller Company will take possession.

Sympathy Dominates in Billie Rhodes' "Love Call"

ANYONE who loves a good fight is going to revel in "The Love Call," Billie Rhodes' next feature, released by Robertson-Cole through Exhibitors Mutual. This newest National production is one that abounds with the most appealing picture essential—sympathy. From the outset, when Kid Allen, played by Billie Rhodes, sees her father shot down in cold blood, and then grasping an unfired pistol from his clenched hand, avenges his murder, no audience can refrain from taking the keenest interest in the youngster.

All through the entire five reels she retains this sympathy, thanks to the nature of the story written by Marjorie Benton Cooke, which was made into screen form by E. Magnus Ingleton and Louis Chaudet. "The Love Call" originally was written in novel form, and then appeared as a serial in many of the principal dailies throughout the United States.

There is a real thrill in every reel. The production is rich in humor and snap, and the direction by Louis Chaudet is of his customary high standard.

Among Independent Producers

Conducted by C. S. SEWELL

Zion Company Completes Sholom Aleichem Picture

THE first Sholom Aleichem picture, "Khavah," produced by Zion Films Inc., starring Alice Hastings, has just been finished under the direction of Charles E. Davenport. It is announced that under ordinary circumstances, the production would have taken at least seven weeks to complete, but due to the desire of several exhibitors to book the picture, the cast worked day and night, with the result that the filming was completed in a little over five weeks.

Work of assembling and cutting is proceeding under Mr. Davenport's direction, while the titling and editing will be done by Nat Dorfman, and it is expected that a private showing will be held within a few days.

The story is said to be an unusaul one filled with tense dramatic moments as well as humorous bits from the pen of this well known Russian writer, Sholom Aleichem, whose work has been likened to that of Mark Twain. Negotiations are under way for the presentation of this picture in a Broadway playhouse.

Oliver's Poster Compaign Causes Increased Bookings

PLANS carried out by Oliver Films, Inc., for the intensive exploitation of "The Carter Case," a Craig Kennedy serial starring Herbert Rawlinson and Margaret Marsh, produced under the supervision of Harry Grossman, are said to have resulted in a big demand by exhibitors to book this chapter photoplay for their theatres.

It is claimed by Mr. Grossman that the release of the first episode simultaneously with the appearance on a large number of billboards of spectacular pictorial posters, has had the effect of stimulating popular demand for "The Carter Case" to such an extent that a large number of exhibitors, many of whom never ran serials before, have secured for their theatres this serial based on popular scientific detective stories.

Many exchanges report such heavy bookings that they are forced to order extra prints. "The Carter Case" is now begun showing at many of the leading theatres from Maine to Texas.

Territorial Quickly Sells Rights to Jester Comedies

TERRITORIAL rights to the new series of Jester Comedies are rapidly being disposed of by the Territorial Sales Corporation, 1600 Broadway, New York, handling these subjects.

The method of distribution was announced only a short time ago, but already many applications for rights have been received and several contracts with exchanges have been signed, guaranteeing two pictures a month.

When the method of distribution was decided upon, prints of the first three releases, "In the Wild West," "Peace and Riot" and "The Tenderfoot," were shipped for inspection. Tangible returns in the shape of contracts quickly materialized after the exchange men saw the quality of the comedies and that it was possible to get an assured supply.

The series consists of two reel subjects. The stories of the different comedies are in no way related, and it is not necessary to have seen the first in order to enjoy the second; and so on.

Twede Dan is seen in all of these comedies, which are being produced under the personal sunpervision of William Steiner.

Comedy Relief Provided in "Virtuous Men."

In addition to the punches and spectacular scenes, "Virtuous Men," a Ralph Ince Film Attraction, starring E. K. Lincoln, also possesses a vein of comedy, which relieves the tension of the melodramatic scenes.

Danny Hayes, in the character of "Hick" Hogan handles the humorous situations, while additional laughs are gained by the use of effective comedy subtitles.

Many Territories Sold on Gale Henry Comedies

THE Bulls Eye Film Corporation in No. 729 Seventh avenue, New York, which controls the Billy West and Gale Henry comedies, announces the rapid sale of territory on the Gale Henry subjects.

Harry Charnas, president of the Standard Film Service, of Cleveland, Ohio, was in New York last week adding new items to his Cleveland service, and after signing for the Gale Henry productions expressed himself as highly gratified with his purchases.

Charnas will release his Gale Henry subjects every alternate week, and other state rights buyers are making similar arrangements. Charnas controls the Ohio and Michigan rights.

Other territory has been sold as follows: Interstate Films, Inc., for New York State; R. D. Marson Attraction Company, Boston, for Massachusetts; Masterpiece Film Corp., for Eastern Pennsylvannia; Bee Hive Exchange, for Southern Illinois and Indiana; Canadian Film Service, for Western Canada; E. & H. Film Distributing Company for Georgia, Tennessee, North and South Carolina; Capital Film Service, Inc., for Washington, D. C., Maryland, Delaware and Virginia; Liberty Film Renting Co., Western Pennsylvania.

"Won by a One-Sheet"

Or "The Romance of Sally on a One-Poster"—Advertising the Christie special with Fay Tincher.

Varied Backgrounds Used for "The White Heather"

THE title of Maurice Tourneur's newest production, "The White Heather," is said to have aroused widespread interest.

This picture is adapted from a Drury Lane melodrama by Cecil Raleigh and Henry Hamilton. Indirectly, the title comes from the good luck flower of the Scotch highlands, the white heather, yet Scotland is the background for but a minor part of the story. The action centers around the recovery of a marriage record from the hulk of a destroyed yacht, called "The White Heather." The big scenes of the melodrama take place at the bottom of the sea, where the hero and the villain, in the costumes of deep sea divers, fight to the death.

Much of the story centers in London, revolving between the financial district and the slums. In the scenes "on change" Mr. Tourneur employed a large number of players, while the underworld scenes are announced as providing remarkable film studies in light, shade and balance.

The few scenes in the Scotch highlands are among the sheep herders of the uplands. There are also striking scenes among the upper class of Scotch nobility.

The cast of "The White Heather," include H. E. Herbert, little Ben Alexander, the child who scored in "The Turn of the Road," and "Hearts of the World," Ralph Graves, Mabel Ballin, Jack Gilbert and Spottiswood Aitken.

The releasing arrangements will shortly be announced by Hiller and Wilk, Inc., New York representatives of the Maurice Tourneur Productions.

More Territories Sold on Frohman Feature

The Frohman Amusement Corporation reports that Richards and Flynn of Kansas City have signed a contract for the six part production, "Once to Every Man," for Kansas and Missouri. Richards & Flynn, prominent state rights buyers in the Middle West, and in addition to their interest in the state rights exchanges, control a circuit of theatres in Kansas and Missouri. It is said to be their intention to book "Once to Every Man" in their own theatres first, conducting a special publicity campaign in every city and town in which the picture is played.

Moore to Present "Virtuous Men" at His Rialto

TOM MOORE, president of the Moore Features Corporation and owner of the million dollar Rialto Theatre in Washington, D. C., has made arrangements with Arthur H. Sawyer and Herbert Lubin of S-L Pictures for the initial public presentation of "Virtuous Men." This production is the initial Ralph Ince Film Attraction, starring E. K. Lincoln and was personally directed by Ralph Ince.

Mr. Moore is also a member of the First National Exhibitors Circuit and a franchise holder for that organization in his territory, and following the showing of "Virtuous Men" in New York on April 6, he wired a request for its inaugural public presentation. This picture will be presented at his Rialto Theatre for a run commencing Sunday April 20.

An attractive lobby display has been arranged for this presentation, comprising among other things the original oil paintings of E. K. Lincoln, together with scenes from the play, painted by Clarence F. Underwood, R. G. Morgan, Gustav Michelson, and others. It is planned to have a number of men prominent in public life in Washington attend the opening performance.

It is said that "Virtuous Men" is the first independent production to have its inaugural public presentation at the Rialto Theatre in Washington.

Warners to State Right Government Health Film

THE United States Government has enlisted the screen drama in behalf of a nation wide campaign against venereal disease being carried on by the Public Health Service, a division of the Treasury Department.

Recently before a number of officials of the department of which Surgeon General Blue is the head, the Warner brothers held a private showing of their production, "Open Your Eyes," at the Knickerbocker Theatre, in Washington.

This production has been prepared under the supervision and with the co-operation of the U. S. Public Health Service.

The showing was a success, receiving the endorsement and acceptance of the department. Those present are said to have been agreeably surprised and very pleased with the delicate manner in which a diffcult problem had been transformed into a romantic and interesting story.

This picture will be released as an official picture made especially for the U. S. Public Health Service. The seal of the department will be carried on the advertising and publicity matter, only it is announced that the department will lend its cooperation toward wide publicity and initiate a campaign in every community where the picture is to be shown, working with the individual exhibitor. The State Board of Health will join in this propaganda.

Warner Bros. feel that in return for the co-operation from the Government they want to select with the greatest care in every territory the parties who will handle "Open Your Eyes" on a state rights basis, so as to secure its proper presentation and greatest possible showing.

Star of "The Carter Case" Designs Puzzling Novelty

OLIVER FILMS, INC., are arranging to supply exhibitors who have booked "The Carter Case" with novelty puzzle card, for distribution among their patrons. This novelty is said to have been originated by Herbert Rawlinson, co-starring with Margaret Marsh in the screen presentation based on the Craig Kennedy mystery stories. It consists of a card bearing the words, "Who Is Avion"; this character being Craig Kennedy's arch enemy in the serial. By placing the card in a solution of salt and water a picture of the mysterious air terror, "Avion," appears in place of a large question mark on the face of the card.

This card is particularly appropriate, as it represents the mystery that Mr. Rawlinson, in the principal role, is called upon to solve in "The Carter Case," and Harry Grossman, general manager of Oliver Films, was so impressed with this novelty, first shown by the detective-hero to a few friends at a dinner celebrating the completion of the serial, that he immediately arranged for its distribution among exhibitors.

Arrow Will Distribute "Masked Rider" Serial

W. E. SHALLENBERGER, president of the Arrow Film Corporation, has announced that his company has acquired the rights to the United States for "The Masked Rider," a western serial, featuring Harry Meyers, Ruth Stonehouse and Paul Panzer.

It is a western serial produced by William Steiner and is said to contain a thrill in every foot of film and with a plot which holds the interest from one episode to another. Aubrey Kennedy wrote and directed "The Masked Rider." He also directed "The Witching Hour," a six reel feature and in addition has had the direction of several other features and serials.

A special advertising campaign has been arranged to exploit "The Masked Rider."

Rialto, Washington, Where "Virtuous Men" Will Have First Public Showing.
S-L has selected Moore's million-dollar house for the premiere of its feature starring E. K. Lincoln.

The Face in the Fire
Being none other than that of Herbert Rawlinson, star of Oliver's serial, "The Carter Case."

Frohman Company Finishes First Two Guinan Westerns

THE Frohman Amusement Corporation have received word from their West Coast studio that "South of Santa Fe" and "The She Wolf," the first two of the twenty-six two reel western dramas, featuring Texas Guinan, have been finished, and that work is now progressing on the third picture, the title of which is yet undecided.

Work has also been begun on the Mack Swain Comedies, known as Poppy Comedies. The first is now in the hands of the cutter and Mr. Swain is at work on his second picture.

Mr. William L. Sherrill, president of the company, and Mr. Jesse J. Goldburg, the general manager, expect to leave for New York the end of this week. They are bringing with them the first prints of the Texas Guinan Western pictures, and the first two Poppy Comedies, which will be shown to the trade at a time and place to be announced later.

Work Begun on New Francis Ford Serial. Director Francis Ford started this week on the first episode of his new serial, which takes place on an island off the Mexican coast. Elsie VanName, who is collaborating with Mr. Ford on the story, promises there will be many thrills and as much excitement and mystery as was contained in the former Ford serials. Principals in the company besides Director Ford, who again plays the leading role of Phil Kelley, a scientific detective, are Rosemary Theby, leading lady, Elsie VanName, Doris Dare, Pete Gerard, Nigel DeBullier, Mark Fenton, Phil Ford, Jack Lawton, V. Olivo, Jerry Ash and Johnny Thwaites, camera man.

Pittsburgh Company in Market for Film. Max W. Herring, organizer of the Exhibitors Film Company, located at 402 Cameraphone Building, 347 Fifth avenue, Pittsburgh, announces that his company is in the market for state rights pictures for the territory of West Virginia and Western Pennsylvania.

W. B. Mack
Appearing in "Virtuous Men," the S-L Ralph Ince attraction.

W. B. Mack's Screen Debut Occurs in "Virtuous Men"

A PROMINENT member of the cast of "Virtuous Men," the initial Ralph Ince Film Attraction, produced by S-L Pictures, is W. B. Mack, who is seen as Mocket, a fanatical inventor, in this production starring E. K. Lincoln.

Mr. Mack is well known as an actor on the speaking stage, and this marks his screen debut. He will be remembered for his excellent portrayal of Jimmie Carson in "Within The Law" and also has to his credit many years of experience in the Shakesperian drama and in support of productions with Mrs. Fiske.

"Virtuous Men" also marks the initial screen appearance of two other stage players, Clara Joel and Irving Brooks. Miss Joel played the leading feminine role with Mr. Mack in "Within The Law," while Mr. Brooks has appeared in a number of stage productions.

State Rights Sales Reported This Week

THE Victory Film Manufacturing Company reports the sale of rights on "The Triumph of Venus," for Iowa and Nebraska, to Phil Goldstone of the Sterling Film Corporation, Omaha.

* * *

J. Frank Hatch reports the sale of Iowa and Nebraska rights on "Tempest and Sunshine," to J. L. Parks, Abilene, Kansas.

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In another article in this department, the Arrow Film Corporation, reports the sale of rights on a number of productions it is handling.

* * *

Bulls Eye Film Corporation, in another article in this issue, reports the sale of considerable territory on the series of Gale Henry two-reel comedies it is distributing.

Francis Ford Building Own Studio.

Announcement is made that work has already been started on the new Francis Ford Studio at Sunset Boulevard and Gower st., Los Angeles. If the stage and buildings are completed on schedule time, Director Ford will start work on his own stage by May 1, and expects to give a studio dance about the end of this month.

Christie Two-Reeler Has a Pre-Release Showing

THE first of the Christie two-reel specials, "Sallie's Blighted Career," was given a pre-release showing at the California Theatre in Los Angeles during the week of April 7. Although the picture will not be released until April 20, a print was rushed through for the California, immediately after Al E. Christie had completed the cutting and titling.

Favorable reviews were made by the Los Angeles critics, including Anthony Anderson in The Times, Florence Lawrence in The Examiner and Gertrude Price in The Record. The Examiner says: "Fay Tincher's coin-spot socks are an amusing incident in a film which was lively, humorous and best of all based on a strenuous plot," while the Record says: "Fay Tincher in 'Sally's Blighted Career' with thirty Christie beauties, is a gloom dispelling riot."

Oliver Executive Pleased with "Carter Case" Results

WITH the completion by Oliver Films, Inc., of its first production, "The Carter Case," a Craig Kennedy serial starring Herbert Rawlinson and Margaret Marsh, I. Oliver, the president, has finished the first lap of what he declares will be a strong and persistent race to reach the pinnacle of photoplay presentation of constantly increasing excellence and widening appeal. The results obtained with this serial, which gave to the scientific detective stories of Arthur B. Reeve feature settings and an unusual cast, are said to have surpassed Mr. Oliver's expectations and justified his opinion that striving for artistic perfection with popular favor leads to big box-office success.

In the choice of material for future productions Mr. Oliver proposes to take another step forward. It is his opinion that the thing the public wanted last month or last year is not necessarily what it will want tomorrow, no matter how differently it is dressed. Therefore he intends to try something new each time, keeping in mind that the fundamental appeal of true art remains the same.

Spectacular Ship Launching in Initial S-L Production

ONE of the spectacular moments in "Virtuous Men," the first Ralph Ince Film Attraction, is the launching of one of the largest American ships made during the past year. These scenes were secured by Director Ince at the Sun Shipbuilding Company's yards in Chester, Pa., Messrs. Sawyer and Lubin having made arrangements with S. Leonard Mason, of the shipbuilding company for permission to film the launching of this vessel.

On the appointed day, E. K. Lincoln the star of "Virtuous Men," Clara Joel, Grace Darling and others in the cast went to Chester and took part in the ceremonies, and in the presence of several hundred people, including several notables, Miss Darling christened the vessel, and several cameramen secured pictures of the scenes which form a prominent part in this production.

Clarendon Co. Completing First Comedy.

The K. B. Clarendon Comedies, Inc., is now putting the finishing touches on its first comedy to which the working title of "Ship Ahoy" has been given. Alice LaMont and Sammy Burns are the featured players, and the production is being made at the studio of the company, located at College Point, Long Island. The productions of this organization will be two reels in length and one will be issued each month.

Romayne Announces New Feature.

Romayne Superfilms, located in the Marsh-Strong Building, Los Angeles, are offering on a state rights basis "The Sage Brush League," a five reel western baseball comedy, featuring Myrtle Sterling, who appears in the character of Myrtle Montgomery Warde, First Baseman. This production is now being cut and titled and will soon be ready for distribution.

The company announces that a fine line of pictorial paper consisting of two styles of one sheets, two three sheets, one six sheet and one twenty-four sheet has been ordered for use in connection with this production.

Exclusive Offers Tom Mix Single-Reelers.

Exclusive Features, Inc., 126 West 46th Street, New York, announces it is ready to re-issue a series of fourteen single reel western comedies featuring Tom Mix. This series was selected from a number of single reel Tom Mix negatives produced by Selig Polyscope Co. An advertising campaign in the trade papers will shortly begin by Exclusive Features on these productions.

Pioneer to Produce a Star Series of Films.

The Pioneer Film Corporation has signed contracts for a series of six pictures with a very well known star, and announces it is now in the market for big stories.

Getting a Line on Lines Is Lined with Difficulties.
So Twede Dan finds in "The Tenderfoot," a Territorial comedy.

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

AMONG the communications that have been printed in this journal from exhibitors during the last month was one from Fred C. Seegart, manager of the Regent Theatre, Milwaukee. One sentence of Mr. Seegart's letter is of particular interest to the review department of all motion picture trade papers:

"Unfair criticisms in trade journals do not worry me. I don't bite on them any more. I have found entirely too often that my views of a feature and theirs do not agree, and for that reason I take them as they come, and pay no attention to them."

The word unfair admits of more than one construction. A criticism, if not honestly written, may be unfair either to the producer or to the exhibitor. Even when honestly written there will still remain to a greater or lesser degree, readers that will not agree with it. All pictures do not succeed both artistically and financially in all places where they are shown. Every person who sees one of the generally admitted big hits of the business does not leave the theatre in a thoroughly satisfied frame of mind. With pictures of average merit, which make up the most of the exhibitor's programs, this class of spectators is much larger in proportion.

The statement, "I have found entirely too often that my views of a feature and theirs do not agree," will, in most cases, turn out to be an honest difference of opinion. It is only necessary to read the exhibitor reports that appear in some of the trade papers to understand the honest differences of opinion on the merits of a picture that exists among exhibitors themselves. Also to realize the impossibility of an exhibitor trying to tell if a certain picture will please his patrons because an exhibitor in Kokomo writes in that such a release packed his house and delighted his public and an exhibitor in Little Rock sends in word that he showed the same picture with exactly the opposite results.

Local conditions, the ability of the exhibitor to gauge the taste of his patrons and to exploit the picture in advance must be known before another exhibitor can get anything approaching a practical line on what the same picture, properly handled, will do in his theatre.

After all, making money out of a moving picture theatre is up to the showmanship of the exhibitor. The trade journals put him in possession of all the essential facts necessary for the selection and exploitation of his programs. Being show business, the element of chance always has a share in determining the amount of the box office returns, but the better the exhibitor's showmanship the bigger his profits.

WEITZEL.

IN THIS ISSUE.

A Man of Honor (Screen Classic).
The Roaring Road (Paramount).
Three Green Eyes (World).
The Jungle Trail (Fox).
A Man and His Money (Goldwyn).
The Follies Girl (Triangle).
Blackie's Redemption (Metro).
The Unknown Love (Pathe).
The Usurper (Vitagraph).
Bare Fists (Universal).
The Delicious Little Devil (Universal).
The Cry of the Weak (Pathe).
A Romany Lass (Harma).
The Rescuing Angel (Paramount).
The Courageous Coward (Exhibitors Mutual).

THE stories of the pictures reviewed in this department are written from the pictures themselves and not from the press books and are correct in every case.

"A Man of Honor"

Harold Lockwood Has Lead in a Sunshine-Filled Screen Classic Picture.

Reviewed by Hanford C. Judson.

THERE is an atmosphere of tropic sunlight and a pleasing saltiness of fluttering seaweed in most of the scenes of "A Man of Honor," a five-reel Screen Classic with the late Harold Lockwood in the leading role. An island in the Carribean Sea is its chief background and as shown in the picture fits the story well. Bessie Eyton takes the heroine's role. This girl, with her masterful father, played by Stanton Heck, and the hero, are the three characters about whom the struggle takes place. The unscrupulous president of the company exploiting the tropic isle, once the rendezvous of pirates, wants his manager (Lockwood) to manipulate the yearly reports so he can juggle the stock. The manager fights for the stockholders, whether he is fired or not.

This attraction will go well everywhere. It might, in one or two incidences, have been more dramatically constructed; but the story holds well and the film is certainly successful in giving the lights and shadows of the tropics. It also has a clear insight into the get-rich-quick methods of some corporation heads. An attractive picture it surely is.

Cast.

David Smith.....Harold Lockwood
Christabel Beaumont.....Bessie Eyton
Christopher Beaumont.....Stanton Heck
Valentine.....William Clifford
Rogers.....Bert Starkey
O'Brien.....Gordon MacGregor
Mortimer Gregg.....Pomeroy Cannon

Story by Henry Kitchell Webster.
Scenario by Fred J. Balshofer.
Directed by Fred J. Balshofer.

The Story.

In the Metro picture, "A Man of Honor," the opening scene shows a tropic island incorporated by get-rich-quick schemers who think it is no good, but are selling stock in it. The manager is making glowing reports which his assistant manager half believes in.

The manager died and his assistant, David Smith, taking his place, has been warned of the methods of the financiers. His reports also are glowing, but they are true. When the directors find that the island is making big returns on the investment, they and especially Christopher Beaumont, the president, want the reports to be changed so that they can get back the stock at a low figure. Beaumont's letters do not bring results, so he goes to the island himself and takes his daughter.

Smith and the girl take an interest in each other, but the young man will not give in to the crooked demands of Beaumont and tells him that he is working and will still work for the stockholders. Beaumont fires Smith, who puts him under arrest on the island. A terrible storm arises and Smith proves his heroism before the girl. She finds a pirate treasure and leaves it to Smith. Beaumont and his party escape and return to New York. Smith sells the treasure and puts a controlling block of stock in the hands of the girl. Her father sees that his schemes are stopped and gives in with good grace.

Program and Advertising Phrases: Attractive Story With Atmosphere of Tropic Sunlight and Pleasing Saltiness of Fluttering Seaweed.

Harold Lockwood as Manager of Company Who Refuses to Fall in With Dishonest Schemes of Unscrupulous Executive.

Exposure of Get-Rich-Quick Methods of Dishonest Financiers and How They Were Set at Naught by a Man of Honor.

Pleasing Romance Laid in Tropical Surroundings Wherein a Man of Honor Snatches Success from Disaster.

Discovery of Pirate Treasure by the Girl He Loves Helps Hero to Win Against Obstacles.

Advertising Angles: Make full use of Lockwood's name. Also boom the fact that this is from a novel by Henry Kitchell Webster. Appeal to his large following as well as to Lockwood's admirers, and make a strong appeal. Then make a splash on stock company transactions. Use big heads such as "Don't buy that oil stock," adding until the reader has seen the inside of stock company promotions. Work heavily upon this angle and tell that this story shows how an honest man defeated the swindlers' ends. You can make this story sell itself if you work hard on this angle.

Advertising Aids: Two styles one-sheet, two three-sheets, one six-sheets, one twenty-four sheet. Photos. Slides. Music cue sheets. Special heralds. Special hand-colored lobby displays. One, two and three-column and four ready-made advertisements. Scene cuts.

"The Roaring Road"

Paramount Presents Wallace Reid in a Story of Sensational Incident in Motor Racing.

Reviewed by Louis Reeves Harrison.

A STORY of incident, depending largely for its material upon the speeding of motor cars on the race-track and against a fast train, "The Roaring Road," is too disjointed to be classified as drama, though it contains an interesting and humorous clash of character between a spirited young auto salesman, played by Wallace Reid, and an equally spirited old employer, admirably portrayed by Theodore Roberts. The sensational feature of the Paramount production is a marvelously well depicted race between the lover in a racing car and the father kidnapping his own daughter in a fast express from Los Angeles to San Francisco. Some explanatory subtitles enhance the effect. Frequent lapses in story interest up to the race and the forcing of situations for the hero's benefit cause it to drag at intervals, but the final race itself compensates, as it is taken from new and attractive viewpoints and fine camera work makes it thrillingly realistic.

Cast.

"Toodles" Waldron.....Wallace Reid
The Cub.....Ann Little
J. D. Ward.....Theodore Roberts
Tom Darby.....Guy Oliver
Wheeler.....C. H. Geldart

Story by Myron Morgan.
Scenario by Marion Fairfax.
Directed by James Cruze.

The Story.

"Toodles" Waldron, an auto salesman in "The Roaring Road," who works for a sporty old automobile distributor named Ward, has racing ambitions and is in love with Ward's daughter. The old man does not propose to give her up for five years and he over-reaches himself in an attempt to stimulate the young salesman by feigned complaints. They part company, but Ward is in despair when three racing machines are scrapped in a railroad wreck. "Toodles" buys the scraps and reassembles one complete car with the aid of his mechanician. With this car he wins an important race, and holds up Ward for a large increase of pay. But few days remain for a record to be broken between Los Angeles and San Francisco, and Ward plots to have it won. He arranges with the mechanician to release "Toodles" from jail, where he is locked up for speeding. Ward then kidnaps his own daughter, and the young man attempts a daring rescue. By this ingenious method, "Toodles" is fired to break the record. He wins the girl as well.

Program and Advertising Phrases: If You Own, Ride, Drive or Like or Want an Automobile, You Should See This Picture.

How a Clever Automobile Salesman, With a Patched Up Car, Won an Important Race.

A Little Thing Like Being in Jail Did Not Keep "Toodles" Waldron from Breaking the Los Angeles to San Francisco Auto Record. See How He Did It.

Father Kidnaps His Own Daughter as Incentive to Make His Crack Salesman Break the Los Angeles to San Francisco Automobile Record.

Wallace Reid in Picture That Is Up to the Minute and Filled With Thrills, Humor and Heart Interest.

Advertising Angles: Play up the star but centre on the story which is a combination of two of the stories now running as an occasional series in The Saturday Evening Post. Tell your readers they have all read these vivid tales and now have chance to see two of them realized in still more vivid action. You may be able to persuade some local toy seller to dress his window to show an automobile race, showing just the track or with a grand stand filled with cars. Work this stunt a full week in advance. Get a list of auto owners from the license bureau and direct a special circular to them.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released January 19.

"Three Green Eyes"

Five-Reel World-Picture Adds To Growing List of Successful Comedy-Dramas.

Reviewed by Robert C. McElravy.

ANOTHER highly enjoyable comedy-drama is here presented in screen form, entitled "Three Green Eyes." It is enacted by a pleasing cast of players, including many of the leading performers for World-Pictures. The photoplay, which was adapted by Wallace C. Clifton from "a famous old play," probably Sardou's "A Scrap of Paper," exerts a direct pull upon the interest from start to finish.

There is a generous intermingling of humor and drama. The action centers

June Elvidge and Evelyn Greeley
Two of five stars in World's "Three Green Eyes."

about a letter, written by a girl to her lover on the eve of her marriage to another man. She afterward learns to love her husband devotedly and wants to recover the letter and destroy it. Another girl, the bride's pretty friend, steps into the breach and triumphantly turns aside the growing wrath of the jealous husband.

The tone of this production is excellent; it is another interesting proof of what the screen can accomplish in the way of entertainment that is at once artistic and satisfying.

The Cast.

Paul Arden.....Carlyle Blackwell
Suzanne Russell.....Evelyn Greeley
Allen Granat.....Montagu Love
Lucille Vale.....June Elvidge
Johnnie Wiggan.....Johnny Hines
Thomas Wiggan.....Jack Drumier
Marion Vale.....Dorothy Dee
Mrs. Vale.....Matilda Brundage
Capt. Arden.....William Black
Yamata .....Yusti Yama

Adapted by Wallace C. Clifton.
Directed by Dell Henderson.

The Story.

A love affair exists between Lucille Vale and a young architect, Paul Arden, but the girl's widowed mother wants her to marry money. The mother urges the suit of a wealthy mill owner, Allen Granat, and finally prevails upon Lucille to accept him. But before her marriage Lucille writes a letter to Paul, asking him to follow her to New York and save her from the unwelcome match.

Paul is thrown from a horse and injured, being taken care of in the home of an entomologist, Thomas Wiggan, who has a son named Johnny. The latter is in love with Marion Vale, Lucille's younger sister. Two years pass, and during all this time the letter has remained in a hiding place devised by Lucille and Paul.

Lucille and her husband, whom she now loves devotedly, return from abroad and the husband unwittingly employs Paul to make some changes in their house. Paul meets Lucille and makes ardent love to her, but relents when he finds she loves Granat. They then set out, after preliminary demonstrations of jealousy on Granat's part, to recover the missing letter and its turning up at some later time. The efforts to do this furnish much amusing and dramatic action. Two other love affairs develop in addition to the original one at the beginning.

Program and Advertising Phrases: Five World Film Stars, Carlyle Blackwell, Evelyn Greeley, Montagu Love, June Elvidge and Johnny Hines in a Star Photoplay.

Humor and Drama Intermingled in High Class Photoplay Interpreted by Five Screen Stars.

Artistic and Satisfying Photodrama Based on an Exciting Hunt for a Much-Wanted Letter.

Fast-Moving Photodrama Furnishes Excellent Entertainment, with abundance of Humor and Dramatic Situations.

Advertising Angles: In addition to playing up the all-star cast as such, get busy with the odd title. Use three eyes done in green paint for a teaser lobby card before the full advertising is started and back this up, if you can, with snipes showing merely three cap I printed in green. Your printer or the oculist may have some eye cuts you can use as the basis for a poster in green ink. Get them all excited about the green eyes before you begin to advertise the story, then work the comedy angles hard along with the all-star angle. For the latter work such phrases as "Grand Double Company," "Five Famous Favorites," and the like.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and music cues.

"The Jungle Trail"

William Farnum Finds Mysterious City in African Wilds.

Reviewed by Hanford C. Judson.

WHEN the Fox company sets out to picturize the splendid and mysterious it generally gets there and in "The Jungle Trail," a five-reel film, and surely a box office attraction, it accomplishes its aim most remarkably. William Farnum has the role of hero who breaks through all kinds of difficulties and dangers. Director Richard Stanton seems not quite so sure of his parlor scenes as he is in pictures that show a lion hunt with a tribe of warriors in full cry, a village in the jungle —pictures full of the splendor and mys-

tery; best of all, a city lost in the African wilds and a semi-civilized people who have never heard of a white man and think him a god. The temples of this city, its busy streets and especially the shrine of the terrible god of war, dim and full of shadows and with fires behind the statue so that it has bright eyes, will make the picture remembered long.

Its African scenes make the picture big. All its other faults can safely be overlooked.

Cast.

Robert Morgan.....William Farnum
Mary Lamar.....Anna Luther
Philip Garson.....Lyster Chambers
Mrs. Morgan.....Mrs. Sara Alexandra
Mrs. Lamar.....Anna Schaeffer
Portuguese Joe.....Edward Roseman
Grogas.....Henry Armetta
Ebano.....G. Raymond Nye
Wanada.....Anna Lehr
Haja.....George Stone

Story by George V. Hobart.
Scenario by Adrian Johnson.
Directed by Richard Stanton.

The Story.

The hero of the Fox picture, "The Jungle Trail," is Robert Morgan, a man of modest means and in love with Mary Lamar, a young woman whose mother worships riches. Philip Garson, worth millions, is the choice of the girl's mother, but she loves Morgan. Morgan has long wanted to see jungle life. Garson gives him a chance to win a fortune by going to Africa. Two guides are sent with him and instructed, under a threat, to see that he dies in the jungle.

In the wild lands Morgan has won the regard of the chief and the villainous guides dare not kill him outright. They put a snake in his bed, but he discovers it. They bribe a band of blacks to kill him in his grass hut. It is set on fire, but he crawls out. Escaping without cartridges, he wades through a pool full of crocodiles and after long wanderings faints at the edge of a land governed by a semi-civilized people who have never heard of a white man.

One of the temple virgins, Wanada, finds him and brings him to her father, the high priest. Her lover, Haja, has reached the city first and when Morgan is brought in he is condemned to die as an infidel. He succeeds in pulling up the stakes which bind him in the fires and they now think him the god of strength, and he has the freedom of the temple. Homesick, he tells Wanada of his love for a white girl and for his mother in America. She helps him steal the jewels of the god of war. It is a terrible thing to be caught at and while the two are before the shrine, Haja comes. Morgan slips behind the statue. Wanada pretends to be praying. Wanada moves aside, Haja bends down to pray. Morgan exerting his strength upsets the statue crushing Haja. He and Wanada walk quietly out and with Wanada's brother escape to America, where he discomfits the villain and marries the girl who has never ceased to mourn for him.

Program and Advertising Phrases: A White Man's Weird and Hair-Raising Experiences in a City of Savages.

William Farnum in Fascinating Story Laid in Africa Among a Tribe That Never Saw a White Man.

Because He Succeeded in Pulling Up the Stakes When He Was to be Sacrificed to the Fire God, They Thought Him the God of Strength.

Gorgeous Scenes in a Lost City Inhabited by Semi-Civilized People, One of the Splendid Features of Thrilling Photoplay.

Romance, Mysticism, Beauty and Thrills Abound in Jungle Story With William Farnum as Star.

Advertising Angles: If you played Tarzan and had a jungle set now is your chance to dig up the stuff and use it again or to copy some of the Tarzan displays pictured in these pages. You can do a lot with a few green boughs and some Florida moss and if you can not get moss dye some excelsior grey. Put a couple of small boys with bird warbles where they can be heard and not seen, use green and red lights and you have a full jungle. Tie up to the jewelry story for a window display on the strength of the locket. For your newspaper work play up the lost people angle and the general adventure stuff and hammer away on it.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14, 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

"A Man and His Money"

Goldwyn Presents Tom Moore in an Agreeable Comedy of a Spendthrift's Conversion.

Reviewed by Louis Reeves Harrison.

AGREEABLE and of amiable simplicity, "A Man and His Money" is as good-natured as its leading character, a hard-riding polo player, a hard-drinking young rounder and an all-round spendthrift, whose conversion is out of the ordinary. It depends neither upon the fine girl to whom he is engaged, nor upon his going dead broke before coming to his senses, but upon a moment of manly self-disgust. He undertakes his own reformation, but

Tom Moore and Seena Owen
Are very distant in "A Man and His Money."

in the same cheerful manner shown when making a fool of himself. In this well-staged Goldwyn production Tom Moore fits his role to perfection, and Seena Owen responds quite as capably to that of a society girl of dignity and character, but she has been induced to show a warm interest in the spendthrift after discarding him, making it plain that it is only a question of time when she will renew the engagement she has broken, thus seriously weakening the slender thread of curiosity as to the outcome on which sustained interest depends. This is plainly a fault in handling a story otherwise well constructed and pleasing enough to suit the average spectator.

Cast.

Harry Lathrop.....Tom Moore
Betty Dalrymple.....Seena Owen
Walter Randall.....Sydney Ainsworth
Mrs. Johnston DeLong.....Kate Lester
Varda Rogers.....Claire DuBrey
John Sturgeon.....Sydney Deane
Chauffeur.....Edwin Sturgis

Story by Frederic S. Isham.
Directed by Harry Beaumont.

The Story.

Harry Lathrop, spendthrift of cheery response to almost any self-indulgent demands on his inherited fortune, and the hero of "A Man and His Money," commits a crowning indiscretion in carousing at a time when he has a dinner engagement and is to escort his fiancee, Betty Dalrymple. He quits his dissipated crowd under the influence of liquor and commits the unforgivable offense of appearing before his refined fiancee ridiculously drunk. She discards him forever. He returns to his dissolute companions and continues the debauch in his own well-appointed house, but the excess ignites a spark of manhood in him, and he arranges with his attorney to advance no more funds for a year. He will cure himself. His adventures culminate in him obtaining a job cleaning the pet dogs of Betty's aunt, where that young lady chances to be visiting. Her hand is solicited by a villainous suitor, whose plot to compromise her is foiled by Harry, and, as she has never ceased loving him, a pretty reconciliation follows.

Program and Advertising Phrases: Polo Matches, Country Clubs, Drawing Rooms and Mountain Lodges Form Background of Society Comedy-Drama.

Tom Moore in Excellent Portrayal of Self-Indulgent Man of Wealth Who Works Out His Own Reformation and Wins Back "The" Girl.

Interesting Story of Humorous Adventures of Young Society Man Who Gave Up His Income and Started Penniless to Win Back His Self-respect.

Nursing Pet Puppies Helps Tom Moore to Win Back the Girl He Loves in Latest Goldwyn Photoplay.

She Turned Him Down Because of His High Living, So He Gave Up Everything, But He Won Back His Self-respect and the Girl He Loved.

Advertising Angles: Play up Tom Moore in connection with his recent successes and make good use of the fact that he is nurse girl to four puppies. Get four fancy dogs and send them through the town in a baby carriage, with a sign telling passers-by that "a man and his money are soon parted. Look what Tom Moore did when his money went." Have the attendant in livery if you can borrow one, otherwise in an old evening dress coat—a seedy one. Stand the carriage in the lobby when it is not working on the street and around show time, or repeat the stunt for the lobby with an attractive girl nurse. You might also get the local music seller to combine with you on a street selling campaign, since Moore also hawks popular music. Hook the newspaper work up with these ideas.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24 sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music one-sheet.

Released February 22.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music one-sheet.

"The Follies Girl"

Olive Thomas in Five-Part Triangle Production Makes the Best of Scant Opportunities.

Reviewed by Margaret I. MacDonald.

THE story of "The Follies Girl," written by W. Carey Wonderley, covers a situation which could have been worked into a comedy-drama of no mean quality had it been placed

in hands more skilled in the shaping of the picture. The production was made by the S. A. Lynch Enterprises for the Triangle program with pretty Olive Thomas in the title role. While it holds the interest, and will undoubtedly be acceptable in a theatre which can supply it with the proper settings, musically and otherwise, judged on the basis of the well-made production it is faulty. Situations are passed over in a superficial manner without getting the most out of them. The action is jerky and suffers from monotony; and once or twice scenes are stretched considerably beyond their legitimate length. Olive Thomas holds her own in the opportunities afforded her. Claire McDowell, except for the fact that at times she is inclined to slightly overact, does an excellent bit of character work. Wallace MacDonald is a manly Ned. William V. Mong, in the rather difficult role of Edward Woodruff, is effective.

The Cast.

Doll.....Olive Thomas
Ned.....Wallace MacDonald
Woodruff.....William V. Mong
Nina.....Claire McDowell
Basil.....Lee Phelps
Frederic.....Ray Griffith
Swann.....J. P. Wild

Story by W. Carey Wonderly.
Directed by Jack Dillon.
Photographer, Steve Norton.

The Story.

The theme of the "Follies Girl" covers a ruse on the part of the family attorney to bring about the recovery of Edward Woodruff by introducing a granddaughter whose existence was unknown to him. The old man, worried over a daughter who died without forgiving him for an early wrong, and a grandson who failed to walk in the way he would have him go, has gradually fallen into a state of nervous illness. A young woman introduced into the household in the face of relatives who wait patiently for the end and the inheritance of a fortune is a member of "The Follies." She plays her part well, spreads her youthful buoyancy over the old man's woes, coaxing him back to partial health. The attempt of Nina Leffingwell, a distant relative, to shuffle the cards in such a way that herself, her brother and her cousin, whom she means to marry will be beneficiaries of Woodruff's will, gives opportunity for considerable detail of the comedy-drama order. The "Follies Girl" turns out to be the wife of the grandson Ned. A tiny baby coming on the scene cements more securely the friendship between the old man and the young wife, and entirely outdoes the best-laid plans of the plotting relatives.

Program and Adevrtising Phrases: Amazing Outcome of a Ruse by Which a Girl of the "Follies" Posed as the Granddaughter of a Poor Old Man.

Daring Dancer Defies Dignity and Designing Dependents of Wealthy Invalid and Upsets Their Deep-Laid Schemes.

Olive Thomas as Little Soubrette Whose Sunny Personality Coaxes Back to Health an Aged Invalid.

How the Sunny Smile and Pleasing Personality of Dainty Dancer Brought Her Wealth and Happiness in an Unexpected Manner.

Advertising Angles: Play up Miss Thomas but hammer on the story, which carries a strong appeal. Use the narrative style of advertisement and tell how Nina plotted to obtain the fortune and how the baby-faced little girl outwitted her. Then come up to the situation where Doll is apparently confronted with the apparent scandal and ask the reader how he supposed the Follies Girl got out of it. If you make the right appeal for sympathy you will sell a large proportion of your readers.

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle magazines. Press sheets.

"Blackie's Redemption"

Human Courage and Resolution Well Pictured by Bert Lytell and Cast in Metro Film.

Reviewed by Hanford C. Judson.

THE new Metro attraction, "Blackie's Redemption," five reels, is a specially worthy picture by reason of the excellent acting with which its story, and especially its characters, are made real and understandable. Its central theme is human courage and fortitude in face of all kinds of difficulties. The notable thing about it is the different angles from which it looks into the heart and brain experiences of Blackie and of the warden of the prison. These two indominitable men are consistent throughout the picture and the well-knit plot gives a particularly good story so ably acted by the whole cast that it is sure to excite enthusiasm. It is an attraction that ought not to be missed.

Some may think that the best character drawing in the story is the warden by Joseph Kilgour. The quality of Mr. Kilgour's work is widely known. Bert Lytell, as the prisoner, is all that could be desired. Alice Lake, as Blackie's sweetheart, also stands out. The backgrounds are wonderfully photographed and are full of interest. The direction and general handling of the picture are fine.

Bert Lytell and Alice Lake
In a "close-up" from "Blackie's Redemption."

Cast.

Boston Blackie.....Bert Lytell
Mary Dawson.....Alice Lake
Fred the Count.....Henry Kolker
Sober Dent.....Bernard Durning
The Dove.....Jack Duffy
Little Squirrel.....William Musgrave
Baby Doll.....Gertrude Short
Chief of Detectives.....Don Baily
Detective Mack.....Wilton Taylor
Chinese waiter.....Ah Toy
The Warden.....Joseph Kilgour

Story by Jack Boyle.
Scenario by Ferris Fox.
Directed by John Ince.

The Story.

The hero of "Blackie's Redemption," a Metro picture, is a crook so clever that no one can "get" him. He, Blackie, has determined to go straight. The "Count," a cowardly crook, cracks a safe and comes unbidden to Blackie's supper of farewell on the eve of his marriage to Mary, a worthy girl. The police hear of the robbery, come to the eating place and search everyone. The "Count" slips a pearl pin in Blackie's pocket and this is found. Blackie promises to get the "Count."

Blackie is brought before the warden, who knows him, and warns him that there is going to be trouble if he tries any insubordination. Blackie knows his only chance of escape is to get into the hospital and so eats lye for months. Blackie does escape and the warden cleverly traces him to a house near a lumber company. By a quickly contrived ruse he gets the drop on the warden, who never flinches. Blackie hasn't the heart to kill a brave man in cold blood and the warden lets him slip through. Blackie learns that the "Count" is about to rob the safe of the lumber company and works it so that the rascal is captured and sent up. Blackie and Mary are last seen on a steamer going to Honolulu.

Program and Advertising Phrases: Remarkable Story Showing How Courage and Fortitude Win Out Against Difficulties.

Bert Lytell in Clever Story Delving Deep into the Workings of the Heart and Brain of a Crook and a Prison Warden.

Wonderful Character Drawing a Feature of Metro Photodrama With Bert Lytell in Role of a Crook Redeemed by Love.

Spontaneous Humor and Strong Heart Interest in Story Where Human Nature Asserts Its Inherent Goodness.

Compassion and Sympathy Prove Greater Than the Law in Powerful Drama of Love, Hate, Revenge and Compassion.

Advertising Angles: Hook this up with the other Boston Blackie Stories and tell that this is taken from "Boston Blackie's Mary" and "Fred the Count." Play up Lytell, and for the story angle use the scene where Blackie will not shoot the warden and the latter refuses to draw. Do not tell the outcome. You can work up real interest in this incident, but hook up all your advertising with the Boston Blackie series.

Advertising Aids: Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 22x28 colored. Cuts.

"The Unknown Love"

Six-Reel Perret-Pathe Production Features Doris Cassinelli and E. K. Lincoln in War Story.

Reviewed by Robert C. McElravy.

IN this six-part subject, written and produced by Leonce Perret and released by Pathe, entitled "The Unknown Love," is presented a story of the great war. It abounds in battle scenes and the plot interest is but a thin thread connecting the various characters together. It is excellently done, from a photographic standpoint, and contains many ingenious novelties in the way of artistic settings, character poses, and descriptive pictorial bits. It is the type of production that should be greatly appreciated by returning soldiers and others who have been trained in American camps. For the general public the story interest will perhaps seem rather slim, but it is of good human quality and the war scenes are none of them of a repellant type.

The outstanding feature of this production is undoubtedly to be found in the intimate touches describing life on the battlefields of France. The plot is

not strong enough to rank the picture with the major screen productions of the war, but the battle scenes develop many stirring incidents and the subject has considerable value in this respect. The love story is delicate and of pleasing character, though it lacks any great depth of feeling.

Cast.

Doris Parker.....Dolores Cassinelli
Harry Townsend.....E. K. Lincoln
John Parker.....W. Cook
Capt. Jack Tims.....Robt. Elliott
Townsend's Pal.....Bradley Barker

Story by Leonce Perret.
Directed by Leonce Perret.

The Story.

Doris Parker is a young girl living at a pretty lake resort with her father, John Parker, a retired American sea captain. She is beloved by Captain Jack Tims, who has propoed to her many times, but she does not return his affection.

Doris hears a friend reading a letter from France, in which the friend's lover says his pal, Harry Townsend, never gets any letters. Doris determines to play godmother to Townsend and writes him immediately. The scenes shift to the battlefields of France and show the arrival of Doris' first letter, to which Townsend at once replies. Later, in the course of the correspondence Townsend, as a joke, mails the photograph of a friend to Doris, pretending it is his own.

Townsend is seriously wounded during an action and Doris is notified. She determines to go to France in company with Captain Jack Tims, who reluctantly consents to take her. Captain Jack is himself killed during the trip, in a fight with a submarine.

Doris finds Townsend in the American hospital at Tours and learns of his deception with the photograph. But she had fallen in love with the soul in his letters and not with the portrait, so she readily forgives him. The epilogue contains many patriotic tableau effects taken in America.

Program and Advertising Phrases: Stirring Story of the Great War, With Intimate Touches of Life on the Battlefields of France.

E. K. Lincoln and Dolores Cassinelli, Stars of Latest Photoplay Success by Leonce Perret.

Delightful Story of a Girl Who Played Godmother to a Soldier in France With Romantic Results.

Beautiful Girl Learns to Love Unknown Soldier Through His Letters Which Acted as Windows of His Heart.

Though He Sent His Unknown Godmother the Photograph of His Pal, She Learned to Love Him Through the "Soul" in His Letters.

Advertising Angles: Use the stars for all the pull you can get and for the story angle offer it as an intimate touch of the battlefields of France. Play up the accuracy of the production rather than the story interest, but seek to hook the story up with the numerous war godmothers. Use the pictures for your lobby appeal and try having a returned soldier give a brief lecture on the picture.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

Released April 27.

"The Usurper"

Earle Williams Seen in Vitagraph Production Which Gives Him Excellent Characterization.

Reviewed by William J. Reilly.

EARLE WILLIAMS, in Vitagraph's picturization of "The Usurper," in which the late Nat Goodwin won such success on the stage, has built for himself one of his strongest and best characterizations. He displays an evident enthusiasm in the part and a zest betokening a large amount of interest in the role of Maddox, the American who leases and occupies the English estate of the girl he loves. He puts over the American initiative and aggressiveness in a live manner and throughout the picture displays a marked energy.

Some beautiful outdoor scenes are well photographed, the garden views especially helping to give the picture an English atmosphere. James Young's direction is responsible for some of the best effects. Louise Lovely has an important role and fits it well.

Cast.

John Maddox.....Earle Williams
Beatrice Clive.....Louise Lovely
Basil, Lord Dulvarton.....Bob Russell
Sir George Tranery.....Frank Leigh
Bob Quentin.....Billie Elmer
Sargent Dale.....Jay Morley
Polly Maddox.....Audrey Chapman
Margareth Quentin.....Bessie Eyton
Lady Dulverton.....Lillian Langdon

Author, I. N. Morris.
Director, James Young.

The Story.

John Maddox, an American ranchman, in Vitagraph's "The Usurper," rescues Beatrice Clive, the daughter of an English house, and tells her that he intends coming to England some day for a cup of tea with her. Amassing a fortune, he fulfills

Earle Williams
As he is seen in the western prelude of "The Usurper."

his promise, and more so, since he leases her estate through his lawyer and stipulates that her family shall remain in charge of the premises. Arriving in England with his sister, Maddox finds Beatrice engaged to Sir George Trenery, whom she does not know is a rotter, Sir George having betrayed Margaret Quentin, a maid in the employ of the Clive house. Margaret's father has made an attack on Trenery, who uses this situation to force Margaret into silence. Maddox persuades Margaret to tell Beatrice the truth, but Margaret fails at the last moment and Beatrice thinks Maddox is seeking to win her favor by maligning Trenery. She plans to elope with Trenery, but Maddox prevents it by leading her into a haunted tower. Quentin is discovered there and he clears up the whole situation. Maddox takes Beatrice back home as his wife.

Program and Advertising Phrases: American Leases Estate of English Girl He Loves and Wins Her on the Home Grounds.

Earle Williams in Energetic Characterization of American Who Wins English Girl Despite Engagement to Nobleman.

Earle Williams, Popular Vitagraph Star, in One of His Best Roles in Late Nat Goodwin Stage Success.

American Ranchman as "Buckskin Knight" Wins English Girl's Favor in West and Then Wins Her After Fight Against Nobleman in Home Country.

Popular Stage Success Picturized, with Earle Williams and Louise Lovely Portraying Principal Roles.

Advertising Angles: Play up the stars and tell that this is taken from the play of the same name in which the late Nat C. Goodwin appeared. Sketch the story in your newspaper work and stress the English country home atmosphere and the odd position Maddox held in the household in which he appeared as a guest while in reality he was the real host. Pick up such catchlines as "Locked all night in a haunted tower," "He was looking for ghosts, but he found a bride," etc.

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

Released April 28.

"Bare Fists"

P. A. Powers Presents Harry Carey in Six-Reel Subject of Characteristic Interest.

Reviewed by Robert C. McElravy.

THE episode in the life of "Cheyenne Harry," the character so frequently portrayed by Harry Carey, which is shown in this number is not so intense in action as many of them have been. Yet from the moment the subject, entitled "Bare Fists," opens, it carries the attention well. It unfolds a tale of the real West, quite human of its kind and unadorned by any flashy complexities. The plot is simple and comparatively obvious, but Cheyenne Harry has a certain way with him and the reviewer must confess to a strong liking for it. This is undoubtedly a subject in which the personality of the principal player dominates the plot, which might have failed in less skilful hands.

The admirable direction given the picture by Jack Ford is another thing in its favor. There are some excellent scenic effects, depicting wide areas of the Western country, and dashing cowboys and moving herds of cattle give a constant sense of life and action. The story develops a touch of heart interest at various points, and the theme of mother love form a basis for this. The final reel is swifter in action and gives the production a satisfying climax.

Cast.

Cheyenne Harry.....Harry Carey
Conchita .....Betty Schade
Boone Travis.....Joe Harris
Lopez .....Vester Pegg
Conchita's Mother.....Molly McConnell
Ruby .....Anna May Walthall
Bud .....Howard Ensteadt

Story by Bernard McConville.
Scenario by Eugene B. Lewis.
Directed by Jack Ford.

The Story.

Cheyenne Harry is the son of the marshal of Hays City, a border town in which lawless deeds are common. The story of "Bare Fists" opens with a sudden call upon the marshal to put a stop to a saloon row. The father says he is ready to go alone, but Harry elects to go with him, despite his mother's fears for his safety. In the effort to suppress the outbreak, Harry's father is killed and Harry avenges his death by killing two of the slayers.

Following this tragedy, Harry's mother

exacts a promise from the youth never to carry a gun again. He reluctantly gives this promise, swearing to it on the Bible. Later, after an altercation with some cattle thieves, he wants his gun again, but respects his promise and goes after them bare handed.

In the course of time, Boone Travis, who is a rival of Harry for the love of a beautiful girl of the plains named Conchita, murders a man in cold blood and fastens the crime upon Harry. Though the latter never carries a gun, it is made to appear that he did so, and he is sentenced to death. Before the execution, the sheriff permits Harry to go to his mother for the last time, the sheriff accompanying him. On the return trip from this affecting visit, Harry learns that his brother Bud has been branded by cattle thieves. He breaks away from the sheriff, punishes the thieves and incidentally clears himself of the suspicion that has been attached to him.

Program and Advertising Phrases: Dashing Cowboys and Moving Herds of Cattle in Stirring Cheyenne Harry Story With Harry Carey as Star.

Harry Carey Again Appears as Cheyenne Harry in Absorbing Story of the Real West.

To Keep a Promise to His Mother, Cheyenne Harry Goes After Cattle Thieves With Bare Fists and Vanquishes Them.

Picturesque Romance of the Cattle Country, in Which Cheyenne Harry Brings Rustlers to Justice.

When the Rustlers Branded His Little Brother, Cheyenne Harry Fought Them With Bare Fists, and Won Back the Respect He Had Lost.

Advertising Angles: Boom Carey and tell that after reels of gunplay he is to be seen as a man who never carries a gun. Work up the bare fists angle until people feel that they really must see this unusual play. Work such angles as asking how a character can be the hero of a Western romance unless he is a two-gun man. Then add that the story is none the less strenuous because Carey is not armed. List all of the affronts placed upon him and wind up with a huge black "But——."

Advertising Aids: One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Players' cuts in three sizes. Scene cuts one and two columns wide. Press book.

Released May 5.

"The Delicious Little Devil"

Six-Reel Universal Subject, Presented by Carl Laemmle, Features Mae Murray.

Reviewed by Robert C. McElravy.

AN Irish comedy with a cabaret setting is found in this six-reel Universal subject, "The Delicious Little Devil." But it is not typical Irish comedy, as we have seen it for years on the stage, with horseplay predominating. The humor of this number is delightfully fresh and pleasing and the character work good. Neither is the cabaret feature the tiresome thing it became sometime back, but a natural setting for the entertaining story. There are a few minor "shocks" in this, such as the bathing scene, but it is all done with delicacy and humor; it will pass readily with sophisticated audiences, but may need toning down in spots for others.

Mae Murray is vivacious and appealing in the role of Mary McGuire. She plays with freedom and has no trouble in carrying the interest, once the enjoyable plot gets into action. She is supported by a good cast. Some very attractive things in the way of settings and general atmosphere have been accomplished by the director, Robert Z. Leonard.

The number as a whole makes a comedy subject of original appeal.

Cast

Mary McGuire.....May Murray
Patrick McGuire.....Harry Rattenbury
Uncle Barnly.....Richard Cummings
Jimmie Calhoun....Rudolpho De Valintine
Percy .....Ivor McFadden
Duke de Sauterne.....Bertram Grasby
Michael Calhoun.....Edward Jobson

Story by John Clymer and H. T. Lew.
Directed by Robert Leonard.

The Story.

Mary McGuire, daughter of Patrick McGuire, a bricklayer who disappeared five years before, after being sent out to buy some needles, finds herself the sole family support. This girl, "The Delicious Little Devil," has to provide for her mother and her uncle, and finally the father returns and she has one more mouth to feed.

Mary reads an advertisement for a solo dancer and hostess, put out by a roadhouse known as "Peach Tree Inn." The pay is large and Mary goes after the job, though she knows little of the demands that may be made upon her. She finds herself in competition with many applicants, but finally lands the job, by sheer nerve, for herself. She pretends to be Gloria De Moin, a notorious dancer who once had an affair with the Duke de Sauterne. In the course of the story Mary falls in love with Jimmie Calhoun, son of a millionaire contractor. The father objects to the match and "frames up" a dinner party to disgust Jimmie with the girl. At this party the Duke de Sauterne and Mary's father and uncle unexpectedly appear. There is a wild chase, in which the Duke tries to overtake Mary, and Jimmie is after the Duke. At the close it develops that Mary's father and Jimmie's were once fellow bricklayers. The Duke proves to be a masquerading crook and after he has been escorted away Mary and Jimmie find no further objections to their wedding.

Program and Advertising Phrases: May Murray, the Irish Queen of the American Screen, in a Typical Irish Photoplay.

It Will Be Worth While to See What Happened at Peach Tree Inn.

May Murray, Famous Girl from the Follies, Star of Clever Irish Romance.

Sheer Nerve Lands a Job for a Bricklayer's Daughter.

Screen Drama Shows the Difference Between Crooks and Dukes.

Advertising Angles: May Murray is sufficiently well known to stand for featuring and advertising with no fear of a disappointed audience. She always makes good on backing up her publicity. Play on "What Happened at Peach Tree Inn." Use a line "While All Dukes Are Not Crooks Some Crooks Are Dukes." Try "The Daughter of a Royal Bricklayer Makes a Monkey Out of Royalty." As this is a story of particular appeal to the Irish, don't forget that their favorite color is green—and use it in billing and exploiting.

Advertising Aids: One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Players' cuts in three sizes. Scene cuts one and two columns wide. Press book.

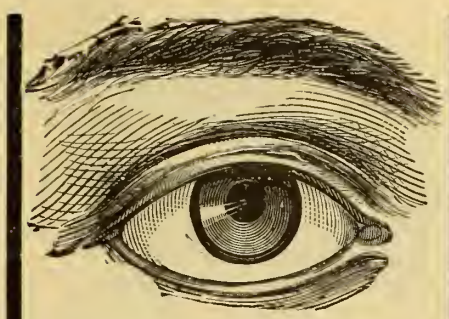
Released May 12.

"The Cry of the Weak"

Five-Part Pathe Extra Selected Star Photoplay Features Fannie Ward.

Reviewed by Robert C. McElravy.

IN this five-reel Pathe subject, "The Cry of the Weak," produced by Astra Film Corporation under the direction of George Fitzmaurice, the screen gains one of its finest examples of continuous suspense. It is film not alone of high entertainment value, but one



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that is worthy of special study by those interested in producing pictures of the dramatic type.

The story, by Ouida Bergere, lends itself peculiarly well to adaptation, as the time consumed in running off the five reels is just about the time it would take for the events to occur in real life. This gives a single situation, after a few preliminary scenes at the beginning, in which the action continues without break until almost the close. It is a gripping, compelling series of incidents, splendidly enacted by four principals, headed by Fannie Ward, who does some of the best emotional acting she has accomplished for the screen. Paul Willis in the part of Budd is also exceptional as the male juvenile.

Despite the semi-tragic character of the events pictured, the story is one that ends happily and carries a pleasing bit of logic from beginning to end.

Cast.

Marie Dexter.....Fannie Ward
District Attorney Dexter...Frank Elliott
Judge Creighton.....Walt Whitman
Budd .....Paul Willis

Story and scenario by Ouida Bergere.
Produced by Astra Film Corporation.
Directed by George Fitzmaurice.

The Story.

Judge Creighton and District Attorney Dexter, during a chess game, get into an altercation about the punishment of criminals. The judge pleads for leniency, but the district attorney says "once a crook, always a crook." Dexter is surprised to find that his pretty young wife agrees with the judge.

That very evening, when the judge goes home, he is attacked and shot by a pair of young safe-crackers. One of the crooks escapes and enters Dexter's home, followed by the police. Dexter's wife recognizes him, calling him by the name "Budd," and the youth pleads with her to hide him. She does this with great difficulty, for the house is searched carefully by her husband and the police.

When the police have gone, Budd attempts to escape, but Dexter wounds him by a shot in the shoulder. The police return quickly and Mary takes her husband to an inner room, where she makes an impassioned plea for the youth, admitting that Budd is her brother, who was taught to steal when but a mere boy. The district attorney consents to do his best. It develops later that Budd's companion fired the shot at Judge Creighton, and was himself afterwards killed by a fall. Judge Creighton's wound proves to be slight and he fully recovers. Budd goes West and makes good.

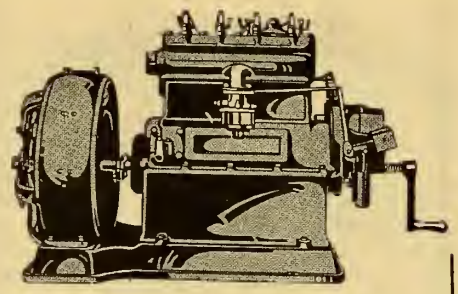
Program and Advertising Phrases: Stirring Story of a Woman Whose Brother Was a Crook, and Whose Husband the District Attorney.

Fannie Ward Star of Dramatic Story of a Woman Who Succeeded in Lifting Herself Above Her Underworld Surroundings.

Intense Heart Interest and Thrilling Drama in Latest Pathe Photoplay Starring Fannie Ward.

How a Hidden Chapter of the Past Threatened to Destroy the Happiness of a Loving Wife.

Intensely Dramatic Story of a Wife in an Effort to Save Her Brother Revealed the Hidden Story of Her Past Life.



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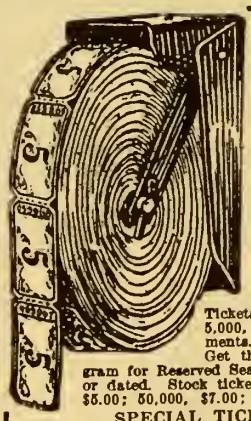

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Fifteen Thousand..... 4.00
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National Ticket Co., Shamokin, Pa.

Advertising Angles: Here is a "crime problem" play that should interest lawyers and all other citizens who uphold order and decency. Use the dark side of the woman's past only with moderation and discretion in playing up the show. People don't fancy going for entertainment to a photoplay that seems to be too firmly fixed on the way "the other half live" and what they do. Fannie Ward is a well-liked star. List the plays she has appeared in previously, to remind the public of whom they are to see. In towns where she is a screen stranger, exploit her cleverness with assurance that she will not disappoint.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

"A Romany Lass"

Harma Productions Presents Six-Reel English-Made Picture of Strong Cowardice Theme, but of Average Delineation.

Reviewed by William J. Reilly.

HARMA PRODUCTIONS, an English photoplay concern, presents in "A Romany Lass" a picture of average merit. The theme, that of cowardice in a man, has a touch of power in the source of the man's timidity. It gives a cut-back of an African military expedition and the capture of the hero who stands up under the torture of the savages until he is rescued, at which moment his brain snaps. Thereafter it is impossible for him to resent an insult or affront. The picture, however, loses through the obvious in the rest of the story. The "five years later" conclusion could have been omitted.

The story is laid in Scotland. The fields of heather in the gypsy scenes and the quaint architecture give the picture a pleasing freshness. James Knight, Marjorie Villis and Charles Rock take the principal roles.

The Cast.

Donald MacLean.....James Knight
Rilka, the Gypsy.....Marjorie Villis
Rovel .....Bernard Dudley
Colonel MacLean.....Charles Rock

Directed by Martin Thornton.
Story by Reuben Gilmer.

The Story.

Donald MacLean in "A Romany Lass" is known throughout his country as a coward, since he never attempts to defend himself by word or deed. His father, ashamed of his son's character, is struck by the dominating personality of Rilka, a gypsy queen, who stops with her band on his estate. He thinks if his son marries her that she will make a man out of him. Donald has found Rilka himself. They are married despite the threats of Rovel, a gypsy who thought to have her for himself. Rovel, released from jail, takes Rilka from Donald who is yet too cowardly to effectually protest. Donald's father, wild at his son's timidity, strikes at him with a club and the motion brings back to the boy's mind the torture of the African savages who swung clubs before his face to break his morale. Donald's

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natural manliness returns. He whips Rovel in a gypsy knife fight and brings back his wife to show his father he is no longer the coward.

Program and Advertising Phrases: Story of the Coward Depicted in Photoplay with Setting in Scotland.

Father, Proud of the Blood of MacLean, Was Ashamed of Son's Cowardice Until the Boy Turned Under the Father's Blows and Fought.

Timidity, Caused by Torture of African Savages, Suffered His Wife to Be Taken from Him. Then Came the Turning.

Gypsy Queen Helps Makes Man Out of Son of Scottish House Who Would Never Resent Blow or Insult.

Fighting Blood of Romany Lass Instills Courage in Heart of Donald MacLean, Whom All the Country Knew to Be a Coward.

Advertising Angles: Play up the Scotch atmosphere. In communities where there is a colony of Scots make a heavy play for their patronage. Tell them the scenes were pictured in the Highlands; that they may some of them see the very neighborhood from whence they came. Accent the genuineness of the scenery and locations. Have a man in kilts in front of your theatre, or passing advertising around town. There is novelty in this picture and genuineness of scenes and atmosphere.

Advertising Aids: Two one-sheet; two three-sheet; one six-sheet; one 24-sheet; three lines of photographs.

"The Rescuing Angel"

Paramount Presents Shirley Mason in a Sparkling Comedy by Clare Kummer.

Reviemed by Louis Reeves Harrison.

A DELIGHTFUL characterization of fickle woman, who, in one day, accepts and declines proposals, marries and seeks a divorce, changing her mind with startling swiftness, "The Rescuing Angel" takes its sparkle from the brilliant subtitles, its charm from Shirley Mason's lively interpretation of the leading role. There is skill shown in every department of this Paramount production—skill of construction, of direction and of impersonation by a well-selected cast. There is a tendency to theatricalism toward the close, but it is easily forgiven in view of the fact that "The Rescuing Angel" as a whole will please all kinds of spectators.

Cast.

Angela Deming.....Shirley Mason
Joseph Whitely, a Capitalist,
Forrest Stanley
Eliot Slade.....Arthur Carew
Uncle George Deming, a Planter,
John Steppling
Aunt Deming.....Carol Edwards
John Calhoun Deming.....James Neill
Mrs. Deming, Angela's Mother,
Edythe Chapman
Attorney Collins.....T. D. Crittenden
William Hanley.....J. Parks Jones

Story by Clare Kummer.
Scenario by Edith Kennedy.
Directed by Walter Edwards.

The Story.

In "The Rescuing Angel" Angela Demming, a vivacious and lovable little bud, while on a visit to her fond uncle in Hawaii, fascinates Joseph Whitley, a misanthropic millionaire; also another gilded youth weighted down with the reponsibility of coming from the noted "Dibble" family. They follow her back to her home when she sails, where a third admirer turns up, one of the boy-and-girl period. She likes them all and loves none of them well enough to enter the perils of matrimony until she discovers that her father is a bankrupt, when she accepts Whitley to rescue her much-loved daddy. There is a runaway ceremony, quickly followed by a quarrel when the groom discovers that he has been made use of, and a prompt attempt on the part of the bride to obtain a divorce when she finds her scheme has failed. In the end, advised by all concerned to leave the newly-made husband who has conducted himself so badly, she shows that she can be as generous as she is capricious and forgives him "after all."

Program and Advertising Phrases: Shirley Mason in Clever Paramount Picture of a Girl Who Accepts and Declines Proposals, Marries and Seeks a Divorce All in One Day.

Sparkling Comedy by Clare Kummer With Dainty Shirley Mason in Leading Role.

Startling Complications Ensue When Girl Marries Wealth to Save Her Bankrupt Father.

Delightful Comedy Dealing With the Love Affairs of a Lovable Little Girl Sought After by Three Suitors.

Advertising Angles: Unless you have played Miss Mason under other contracts, you will have to identify her to your patrons. Take a little space and do it right. Make capital of the fact that this is taken from a play of the same title by a woman who has a number of stage successes now running. Play up the situation of a young girl with two millionaires to choose from. Hint at the younger swain and then ask which one she married and why. You might make this the basis for a guessing contest in sections where the play has not been seen. Hammer on the question and the stage success of the play and you should sell to advantage.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released April 6.

"The Courageous Coward"

Sessue Hayakawa with Competent Support Gives Interesting Performance of Japanese-American Drama.

Reviewed by Margaret I. MacDonald.

THE feeling of conviction with which one views the Japanese-American productions of the Haworth Company which are appearing on the program of the Exhibitors Mutual adds considerable pleasure to the entertainment provided by them. The latest addition to the series is "The Courageous Coward," in which an attractive drama again illustrates the various phases of Japanese character and the quaint coyness of the native maidens. It contains several touches of comedy, and steps for a brief space within the pale of melodrama, evidently for the purpose of establishing its climax. The construction of the picture is clean-cut, with its settings (all American) betraying little attempt at the spectacular. Sessue Hayakawa does colorful work, an art in which he is making rapid progress, and his dainty

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ALLAN A. LOWNES
GEN. MGR.

co-star, Tsuru Acki, meets with good success in transforming the Japanese girl into a fashionable American type. George Hernandez and Francis MacDonald are also noticeable for competent characterization, and Toyo Fujita handles well a minor role which affords him few opportunities.

Cast.

Suki .....Sessue Hayakawa
Rei .....Tsuru Aoki
Tangi .....Toyo Fujita
Big Bill Kirby.....George Hernandez
Tom Kirby.....Francis J. McDonald

Story by Thomas Geraghty.

Directed by William Worthington.

The Story.

The plot of "The Courageous Coward" can be told in a few words. It covers the love story of an American-born Japanese and a Japanese girl who comes to America to visit her uncle and to cultivate her voice. Shortly after the arrival of Rei, the young law student Suki goes away to college. News comes to Rei of his success with American sports and of his mingling with American society. With the natural desire of youth to look pleasing in the eyes of the loved one, she immediately sets about to convert herself into an up-to-date American girl. On Suki's return he is disappointed to find the change in Rei, and also to discover that she is being escorted about by Tom Kirby, the son of a rich politician, who has also caused her to listen to his tale of infatuation.

On the eve of an elopement the young man kills one of his father's gambling house servants, and Suki, now district attorney, suddenly finds himself confronted with the confession of Rei's lover, while he is prosecuting the wrong man. In keeping the young man's secret he allows himself to be displaced as district attorney and branded as a coward. Finally Tom, in a heroic mood, makes his confession public, and Suki is rewarded by being employed for the defendant. He also wins the love of Rei.

Publicity Points.

A Japanese who sacrifices his good name for the sake of others finds it a paying game when he is acclaimed the hero of the situation and winner of the stakes.

"Fine feathers make fine birds," and so the little Japanese maiden who longed to be "like American girl" becomes the central figure in a transformation scene.

Program and Advertising Phrases: Unique Phases of Japanese Character and Quaint Coyness of Japanese Girl Delightfully Illustrated.

Pleasing Romance of a Native Japanese Girl and a Japanese Born in America.

Thrilling Story of an American-born Japanese Who Jeopordized His Good Name to Save Others and Was Finally Acclaimed a Hero.

How the Adoption of American Customs and Costumes by Japanese Girl Nearly Wrecked Two Lives.

Two Japanese Stars, Sessue Hayakawa and Tsuru Aoki, in Pleasing Photoplay of Japanese-American Life.

Advertising Angles: As the leading characters represent Japs in America, there should be no special attempt to give Oriental "atmosphere." Your audiences would be deceived by Japanese decorations in the lobby; so why try to fool your public? Play up Sessue Hayakawa in towns where he is known—for there he has a fine reputation as a good actor. In towns where he is new there will be the extra attraction of novelty and a star who will "make good" all promises.

Advertising Aids: Two designs, each one and three sheets. One six-sheet. Thumbnail and one to three-column cuts in electro or mats. Press book.

Released in April.

COMMENTS

Fox Film Corporation.

THE COW'S HUSBAND (Mutt and Jeff Comedy), Mar. 30.—This is made largely of new stuff and will make a house full of laughter. It is one of the best Mutt and Jeffs in a long while.

MUTT THE MUT TRAINER (Mutt and Jeff Comedy), April 6.—No one can see these pictures and not get a good laugh. This one is decidedly lively and is almost as good as "The Cow's Husband"—it's bully too.

Pathe Exchange, Inc.

THE TIGER WORSHIPPERS, April 20.—Chapter 1 of "The Tiger's Trail," in three reels. This introduces the heroine and hero approaching a Western town on board a train. The former, on alighting from the train, is set upon by members of an outlaw gang, but the hero saves her. The instalment sets forth in a clear way the mystery of the slips of paper, and the "Pact of Three." It gets into a good melodramatic swing and also introduces "Tiger Face," the man of mystery.

THE GLOWING EYES (Pathe), April 27.—Chapter 2 of "The Tiger's Trail." This develops further the mystery of the "Pact of Three." The heroine has two of the slips of paper in her possession and covetous hands on all sides are after them. The whereabouts of these slips is a difficult matter to follow, but as the story proceeds will no doubt clear up. There are many melodramatic episodes, and the instalment closes with the heroine facing death from a creeping tarantula.

RING UP THE CURTAIN (Rolin-Pathe, April 27.—A knockabout comedy, featuring Harold Lloyd, assisted by Harry Pollard and Bebe Daniels. This pictures the arrival of a theatrical troupe, traveling by foot, in a small town. Harold is a scene-shifter, and releases a live snake from one of the trunks. The snake will bring more smiles than shudders, no doubt. The number on the whole is quite amusing.

PATHE REVIEW, No. 9. May 4.—Tinted views taken along a river valley in France are opening features of this number. "The Busy Bee," is a series of interesting views of bee culture, with some close-ups of the insects at work in the comb. An analysis of tennis playing, by the Ultra-rapid camera; hunting the hippopotamus, and caring for babies are other features of decided interest.

YOUNG MR. JAZZ, (Pathe),—One of the funniest of recent subjects featuring Harold Lloyd. The opening scenes are on the beach, where Harold lays court to the daughter of an unwilling father. Later there are some good burlesque scenes in a bowery cafe, where the runaway pair mingle with some crooks in their efforts to escape.

Universal Film Company.

HOW'S YOUR HUSBAND (Star).—Eddie Lyons and Lee Moran appear as young married men in this. Each induces the other's wife to buy a birthday present for his own better half. Some amusing complications follow. The interrupted duel is a good feature of this number.

THE GHOST GIRL.—An excellent comedy number of the better sort, by Patricia Foulds, which features Donna Drew, Martha Mattox, Fred Montague, Jessie Piatt, Claire Du Brey, Carson Ferguson and Victor Rothman. This tells of a pretty miss, expelled from a girls' school, who goes in for a harmless adventure. She poses as a slum girl and is taken in tow by a snobbish society girl, who at first befriends and then tries to impose upon her. The story contains lots of humor, is attractively staged, and the cast is unusually pleasing. A desirable number.

HE WAS NO LADY, Jan. 27.—A number featuring Bob Vernon and Marcia Moore as the young couple. The father wants the girl to marry a duke. The young man poses as a cabaret girl and compromises the father, who is sportily inclined, thus gaining his consent. The photography is uneven, and the number one of about average strength.

KITCHEN POLICE (Star Comedy).—A pleasing comedy subject, picturing Eddie and Lee as two young married men who are rejected for military service for physical reasons. They take jobs on a farm, with their wives, and some amusing adventures follow. At the close they are accepted just as peace comes.

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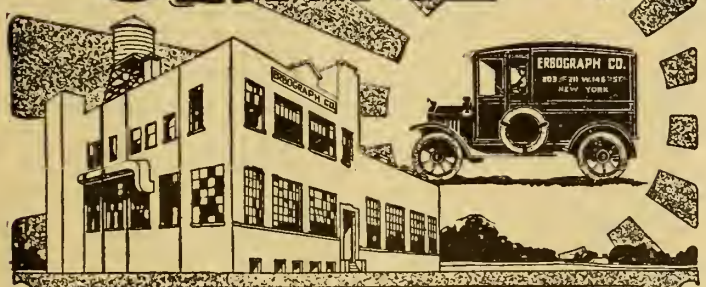

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Signal Corps operator loading his Universal Motion Picture Camera in a dugout on the firing line in France.

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

General Film Company, Inc.

SCRANTONIA FILM COMPANY.

(Featuring Charlie Fang.)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.

(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.

(One-Reel Patriotic Films.)

First Aid on the Piave (One Part—Patriotic).
Rebuilding Broken Lives (One Part—Patriotic).
The Kiddies of No Man's Land (One Part—Patriotic).
Victorious Serbia (One Part—Patriotic).
A Helping Hand in Sicily (One Part—Patriotic).
Homeward Bound.
New Faces for Old.
Russia a World Problem.

Arc Review.

President Wilson Abroad.
Doughboys and Bolshevlki at Archangel.

COSMOFOTOFILM.

I Believe (Six Parts—Drama).

AMERICAN FEATURE FILM CORP.

Hearts of Love (Six Parts—Drama).

MAXWELL PRODUCTIONS.

The Married Virgin (Six Parts—Drama).

Exhibitors-Mutual

STRAND.

(One-Reel Comedies.)

Mar. 16—His Wife's Birthday.
Mar. 23—The Way of a Maid.
Mar. 30—Peggy's Burglar.
April 6—Too Many Sweethearts.

FEATURES.

Mar.—A Heart in Pawn (Sessue Hayakawa).
Mar.—The Lamb and the Lion (Billie Rhodes).
Mar.—The Turn in the Road (all star cast).
Mar.—Hearts Asleep (Bessie Barriscale).
Mar.—Whitewashed Walls (William Desmond).
April—Diane of the Green Van (Alma Rubens).
April—The Courageous Coward (Sessue Hayakawa).
April—Modern Husbands (Henry B. Walthal).
May—Joselyn's Wife (Bessie Barriscale).
May—Mint of Hell (William Desmond).

OUTDOOR SUBJECTS.

Jan. 5—Teetotalers, Tea and Totem Poles.
Jan. 12—Geezers and Geysers.
Jan. 19—Bulls and Bears.
Jan. 26—Western Stuff.
Feb. 2—Doing the Dells.
Feb. 9—God's Country.
Feb. 16—Out Wyoming Way.
Feb. 23—A Peek of Par ise.
Mar. 2—Columbia, the Gem of the Highways.
Mar. 9—An Eyeful of Egypt.
Mar. 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.
April 6—A Palestine Pilgrimage.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF MAR. 16.

The Lightning Raider (Episode No. 11, "The Bars of Death"—Two Parts—Drama—Astra).
The Terror of the Range (Episode No. 7, "Run to Earth"—Two Parts—Drama—Diando).
Look Out Below (Rolin Comedy—One Reel—Harold Lloyd).
Pathe News No. 24 (Topical).
Pathe News No. 25 (Topical).

RELEASES FOR THE WEEK OF MAR. 23.

Go Get 'Em Garringer (Helen Chadwick—Five Parts—Drama—Astra).
The Lightning Raider (Episode No. 12, "Hurled Into Space"—Two Parts—Drama—Astra).
The Dutiful Dub (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe News No. 26 (Topical).
Pathe News No. 27 (Topical).

RELEASES FOR WEEK OF MARCH 30.

The Lightning Raider (Episode No. 13, "The White Roses"—Two Parts—Drama—Astra).
Next Aisle Over (Rolin Comedy—One Reel—Harold Lloyd).
Pathe News No. 28 (Topical).
Pathe News No. 29 (Topical).

RELEASES FOR WEEK OF APRIL 6.

The Silver Girl (Frank Keenan—Drama—Five Reels—Pathe).
The Lightning Raider (Episode No. 14, "Cleared of Guilt"—Two Parts—Drama—Astra).
A Sammy in Siberia (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe News No. 30 (Topical).
Pathe News No. 31 (Topical).

RELEASES FOR WEEK OF APRIL 13.

The Lightning Raider (Episode No. 15, "Wu Fang Atones"—Two Parts—Drama—Astra).
Just Dropped In (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 7 (Educational).
Pathe News No. 32 (Topical).
Pathe News No. 33 (Topical).

RELEASES FOR WEEK OF APRIL 20.

The Sawdust Doll (Baby Marie Osborne—Five Parts—Drama—Diando).
The Tiger's Trail (Episode No. 1, "The Tiger Worshippers" — Three Parts — Drama — Astra).
Crack Your Heels (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe News No. 34 (Topical).
Pathe News No. 35 (Topical).

RELEASES FOR WEEK OF APRIL 27.

The Unknown Love (Dolores Cassinelli and E. K. Lincoln — Six Parts — Drama — Leonce Perret).
The Tiger's Trail (Episode No. 2, "The Glowing Eyes"—Two Parts—Drama—Astra).
Ring Up the Curtain (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 8 (Educational).
Pathe News No. 36 (Topical).
Pathe News No. 37 (Topical).

RELEASES FOR WEEK OF MAY 4.

The Cry of the Weak (Extra Selected Star Photoplay — Fannie Ward — Five Parts — Drama—Astra).
The Tiger's Trail (Episode No. 3, "The Human Chain"—Two Parts—Drama—Astra).
Young Mr. Jazz (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day (Topical Timely Films—One-third Reel).
Pathe News No. 38 (Topical).
Pathe News No. 39 (Topical).

AMERICAN FILM COMPANY.

(Released by Pathe.)

Mar. 2—Where the West Begins (William Russell).
Mar. 16—Put Up Your Hands (Margarita Fisher).
Mar 30—Brass Buttons (William Russell).
April 13—The Intrusion of Isabel (Mary Miles Minter).
May 4—Charge It to Me (Margarita Fisher).
May 18—Some Liar (William Russell).

W. W. HODKINSON.

(Released Through Pathe.)

Mar. 10—The Forfeit (House Peters).
Mar. 24—The End of the Game (J. W. Kerrigan).
April 6—Thunderbolts of Fate (House Peters).
April 6—As a Man Thinks (Leah Baird—Four Parts).

Made in America.

Ashley Miller Productions—One Reel—Patriotic.

Feb. 16—No. 1, "Made in America."
Feb. 24—No. 2, "Nine Million Answer."
Mar. 2—No. 3, "The Rookie."
Mar. 10—No. 4, "Victory Army in the Making."
Mar. 17—No. 5, "Building the Soldier."
Mar. 24—No. 6, "The Hated K. P.'
Mar. 31—No. 7, "Overseas to Victory."
Apr. 7—No. 8, "Forward—Always Forward."

Fox Film Corporation

BIG TIMELY PICTURES.

Why I Would Not Marry.
Queen of the Sea (Annete Kellerman).
The Land of the Free.
The Prusslan Cur.

STANDARD PICTURES.

Mar. 9—When Men Desire (Theda Bara).
Mar. 23—Thou Shalt Not (Evelyn Nesbit).
April 20—The Jungle Trail (William Farnum).
May 4—The Siren's Song (Theda Bara).
May 18—A Fallen Idol (Evelyn Nesbit).

EXCEL PICTURES.

Mar. 9—Gambling in Souls (Madelaine Travers).
Mar. 23—The Rebellious Bride (Peggy Hyland).
April 6—Married in Haste (Albert Ray).
April 20—The Love That Dares (Madlaine Traverse).
May 4—Miss Adventure (Peggy Hyland).
May 18—Words and Music (Albert Ray).

VICTORY PICTURES.

Mar. 2—The Forbidden Room (Gladys Brockwell—Five Parts).
Mar. 16—Never Say Quit (George Walsh).
Mar. 30—Fighting for Gold (Tom Mix—Five Parts).
April 13—Pitfalls of a Big City (Gladys Brockwell).
April 27—Help! Help! Police! (George Walsh
May 11—The Coming of the Law (Tom Mix).
May 25—The Divorce Trap (Gladys Brockwell).

FOX-SUNSHINE & TOM MIX COMEDIES.

Mar. 29—Six Cylinder Love (Tom Mix—Two Parts).
Mar. 23—Money Talks.
April 6—Tom and Jerry Mix (Tom Mix—Two Parts).
April 20—The House of Terrible Scandal (Two Parts).
May 4—A Lady Bell-Hop's Secret (Two Parts).
May 11—A Soft Tenderfoot (Two Parts).
May 25—The Merry Jailbirds (Two Parts).

MUTT & JEFF ANIMATED CARTOONS.

Mar. 16—William Hohenzollern, Sausage Maker.
Mar. 23—Out and In Again.
Mar. 30—A Cow's Husband.
April 6—Mutt, the Mutt Trainer.
April 13—Subbing for Tom Mix.

THE GREAT NINE.

Feb. 16—The Darling of Paris(Theda Bara).
Feb. 23—Hoodman Blind (William Farnum).

PRODUCTIONS EXTRAORDINARY.

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

Mar. 3—Satan, Jr.
Mar. 10—Blind Man's Eyes.
Mar. 17—The Way of the Strong.
Mar. 24—That's Good (Hale Hamilton).
Mar. 31—The Parisian Tigress (Viola Dana).
April 7—The Island of Intrigue (May Allison).
April 14—Blackie's Redemption (Bert Lytell).
April 21—False Evidence (Viola Dana).
April 28—The Amateur Adventuress (Emmy Wehlen).
May 5—After His Own Heart (Hale Hamilton).
May 12—Castles in the Air (May Allison).

SCREEN CLASSICS, INC., SPECIALS.

To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).
Pals First (Harold Lockwood—Six Parts—Dr.)
The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.
Why Germany Must Pay (All Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).
The Man Who Stayed at Home (All-Star).

NAZIMOVA PRODUCTIONS.

Revelation (Seven Parts—Drama).
Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts)
The Red Lantern (Seven Parts).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Mar. 2—Wild Goose Chase (Hazel Daly).
Mar. 9—The Railroader (George Fawcet).
Mar. 16—It's a Bear (Taylor Holmes—Special).
Mar. 23—The Little Rowdy (Hazel Daly).
Mar 30—Toton (Olive Thomas—Special).
April 6—A Royal Democrat (Jack Conway, Marguerite Marsh).
April 13—A Regular Fellow (Taylor Holmes—Special).
April 20—Devil M'Care (Crane Wilbur).
April 27—The Follies Girl (Olive Thomas—Special).
May 4—A Place in the Sun (Margaret Blanche and All-Star English cast).
May 11—Taxi! (Taylor Holmes—Special).
May 18—The Water Lily (Alice Mann).
May 25—Mayor of Filbert (Bella Bennett, Jack Richardson, J. Barney Sherry—Special).

Vitagraph

VITAGRAPH FEATURES.

Mar. 3—The Girl Problem (Corinne Griffith).
Mar. 10.—The Wishing Ring Man (Bessie Love).
Mar. 17—A Gentleman of Quality (Earle Williams).
Mar. 24—Miss Dulcie from Dixie (Gladys Leslie).
Mar. 31—Fighting Destiny (Harry T. Morey).
Apr. 7—The Cambric Mask (Alice Joyce).
Apr. 14—The Unknown Quantity (Corinne Griffith—Five Parts).
April 21—A Yankee Princess (Bessie Love).
April 28—The Ursurper (Earle Williams).
May 5—A Stitch in Time (Gladys Leslie).
May 12—Beating the Odds (Harry Morey).
May 26—Thin Ice (Corrine Griffith).

VITAGRAPH SPECIALS.

The Common Cause (Herbert Rawlinson and Sylvia Breamer—Seven Parts).
Feb. 24—The Lion and the Mouse (Alice Joyce—Six Parts).
Mar. 10—From Headquarters (Anita Stewart).
April 28—Two Women (Anita Stewart).
May 19—The Third Degree (Alice Joyce).

LARRY SEMON COMEDIES.

April 14—"Well, I'll Be —" (Two Parts).
May 12—Passing the Buck (Two Parts).

BIG V COMEDIES.

Mar. 10—Damsels and Dandies (Two Parts).
Mar. 24—Jazz and Jailbirds. (2 Parts).
April 7—Girlies and Grubbers (Two Parts).
April 21—Mules and Mortgages (Two Parts).

The Iron Test.

(Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Halloway.)

Jan. 6—No. 12, "The Span of Terror."
Jan. 13—No. 13, "Hanging Peril."
Jan. 20—No. 14, "Desperate Odds."
Jan. 27—No. 15, "Riding with Death."

The Man of Might.

Drama—Fifteen Episodes—Two Parts Each—Featuring William Duncan, supported by Edith Johnson and Joe Ryan.

No. 1—"The Riven Flag."
No. 2—"The Leap Through Space."
No. 3—"The Creeping Death."
No. 4—"The Gripping Hand."
No. 5—"The Human Shield."
No. 6—"The Height of Torment."
No. 7—"Into the Trap."
No. 8—"The One Chance."
No. 9—"The Crashing Horror."
No. 10—"Double Crossed."
No. 11—"The Ship of Dread."
No. 12—"The Volcano's Prey."
No. 13—"The Flood of Dispair."
No. 14—"The Living Catapult."
No. 15—"The Rescue."

Universal Film Mfg. Co.

CENTURY COMEDY.

(Two-Reel Comedies.)

Mar. 12—Society Stuff (Alice Howell—03632).
April 23—Looney Lions and Monkey Business (Animal Comedy)—03693.

HEARST NEWS.

(One-Reel News Weeklies.)

Mar. 3—No. 10 (Topical)—03621.
Mar. 10—No. 11 (Topical—03631).
Mar. 17—No. 12 (Topical)—03642.
Mar. 24—No. 13 (Topical)—03652.
Mar. 31—No. 14 (Topical)—03662.
April 7—No. 15 (Topical)—03672
April 14—No. 16 (Topical)—03682
April 21—No. 17 (Topical)—03692.
April 28—No. 18 (Topical)—03701.
May 5—No. 19 (Topical)—03710.

L-KO.

(Two-Reel Comedies.)

Mar. 5—A Rag-Time Romance (Two Parts—Comedy—Helen Lynch)—03622.
Mar. 19—Hearts in Hock (Peggy Prevost).
Mar. 26—Gymbelles and Boneheads—03653.
Apr. 2—A Skate at Sea (Charlotte Dorety)—03663.
April 9—A Movie Riot. (Charlie of the Orient)—03673.
April 16—Let Fido Do It.
April 30—Sambo's Wedding Day—03702.
May 7—Good Night Turk! (Charlie from the Orient)—03711.

NESTOR.

(One-Reel Comedies.)

Mar. 3—A Poor Prune (Sammy Burns)—03619.
Mar. 10—The Hole in the Wall (All Star).
Mar. 17—Home Run Bill (Billy Mason)—03640.
Mar. 24—A Beach Nut (Wallace Beery)—03650.
Mar. 31—Lizzie's Waterloo—03660.
April 7—Charlie Treats 'em Rough (Cartoon by Pat Sullivan)—03670.
April 14—Green-Eyed Johnny (Jack Dillon)—03680.

UNIVERSAL SPECIAL ATTRACTION.

Mar. 24—A Fight for Love (Harry Carey—Six Parts—Drama)—03648.
Mar. 31—A Silk Lined Burglar (Priscilla Dean—Six Parts)—03658.
April 21—Fire Flingers (Rupert Julian—Six Parts)—03688.
Mar. 10—The Scarlet Shadow (Mae Murray—Six Parts—03627).
Mar. 17—The Light of Victory (Munroe Salisbury—Drama)—03637.
April 7—The Amazing Wife (Mary McLaren—six Reels)—03668.
April 14—What Am I Bid. (Mae Murray—Six Reels.)
The Exquisite Thief (Priscilla Dean—Six Parts)—03698.
May 5—Bare Fists (Harry Carey—Six Parts—Drama)—03707.

NEW SCREEN MAGAZINE.

Mar. 7—No. 3 (Novelty and Topical)—03624.
Mar. 12—No. 4 (Novelty and Topical)—03634.
Mar. 21—No. 5 (Novelty and Topical)—03645.
Mar. 26—No. 6 (Novelty and Topical)—03655.
April 4—No. 7 (Novelty and Topical)—03665.
April 11—No. 8 (Novelty and Topical)—03675.
April 18—No. 9. (Novelty and Topical)—03685.
April 25—No. 10 (Novelty and Topical)—03695.
May 2—No. 11 (Novelty and Topical)—03704.
May 9—No. 12 (Novelty and Topical)—03713.

INTERNATIONAL NEWS.

Mar. 5—No. 10 (Topical)—03623.
Mar. 12—No. 11 (Topical)—03633.
Mar. 19—No. 12 (Topical)—03644.
Mar. 26—No. 13 (Topical)—03654.
April 2—No. 14 (Topical)—03664.
April 9—No. 15 (Topical).
April 16—No. 16 (Topical)—03684.
April 23—No. 17 (Topical)—03694.
April 30—No. 18 (Topical)—03703.
May 7—No. 19 (Topical)—03712.

UNIVERSAL SPECIAL FEATURE.

The Lure of the Circus.

Drama—Each Episode in Two Parts—Eddie Polo Featured.

Jan. 20—No. 10, "A Shot for Life"—03489.
Jan. 27—No. 11, "The Dagger"—03500.
Feb. 3—No. 12, "A Strange Escape"—03575.
Feb. 10—No. 13, "The Plunge for Life"—03587.
Feb. 17—No. 14, "Flames"—03598.
Feb. 24—No. 15, "The Stolen Record"—03610.
Mar. 3—No. 16, "The Knockout (03618).
Mar. 10—No. 17, "A Race with Time" (03628).
Mar. 17—No. 18, "The Last Trick"—03638.

The Red Glove.

(Drama—Each Episode in Two Parts—Marie Walcamp Features.)

Mar. 17—No. 1, "The Pool of Lost Souls"—03599.
Mar. 24—No. 2, "Claws of the Vulture"—03649.
Mar. 28—No. 3, "The Vulture's Vengeance"—03659.
April 7—No. 4, "The Passing of Gentleman Geoff"—03669.
April 14—No. 5, "At the Mercy of a Monster"—03679.
April 21—No. 6, "The Flames of Death"—03689.
April 28—No. 7, "A Desperate Chance"—03699.
May 5—No. 8, "Facing Death"—03708.

CURRENT EVENTS.

Mar. 7—No. 10 (Topical)—03625.
Mar. 12—No. 11 (Topical—03635).
Mar. 21—No. 12 (Topical)—03646.
Mar. 28—No. 13 (Topical)—03656.
April 4—No. 14 (Topical)—03666.
April 11—No. 15 (Topical)—03676.
April 18—No. 16 (Topical)—03686.
April 25—No. 17 (Topical)—03696.
May 2—No. 18 (Topical)—03705.
May 9—No. 19 (Topical)—03714.

STAR COMEDIES.

(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

Mar. 3—Oh! Ethel!—03620.
Mar. 10—Chicken a la King (03630).
Mar. 17—Lay Off—03641.
Mar. 24—The Smell of the Yukon—03651.
Mar. 31—The Wife Breakers—03661.
April 7—State Room Secrets—03671
April 14—Skidding Thrones—03681.
April 21—Scared Stiff—03691.
April 28—The Expert Eloper—03700.
May 5—Harmony in A Flat—03709.

WESTERN AND RAILROAD DRAMAS.

(Two Reels Each.)

Mar. 1—Riding Wild (Helen Gibson)—03616.
Mar. 8—The Flip of a Coin (Pete Morrison)—03626.
Mar. 15—The Black-Horse Bandit (Helen Gibson—03636).
Mar. 22—The Gun Runners (Neal Hart)—03647.
Mar. 29—His Buddy (Pete Morrison)—03657.
April 5—Bill Brennan's Claim (Neal Hart).
April 12—By Indian Post (Pete Morrison).
April 19—The Honor of Men (Neal Hart)—03687.
April 26—Even Money (Pete Morrison)—03697.
May 3—The Raid (Neal Hart)—03706.
May 10—Gun Law (Pete Morrison)—03715.

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

Mar. 9—The Brand (Rex Beach Production—Seven Parts).
Mar. 16—A Man and His Money (Tom Moore).
Mar. 30—Daughter of Mine (Madge Kennedy).
April 6—Spotlight Sadie (Mae Marsh).
April 13—One Week of Life (Pauline Frederick).
April 20—The Pest (Mabel Normand).
April 27—The Stronger Vow (Geraldine Farrar—Six Parts).
May 4—One of the Finest (Tom Moore).
May 11—Leave It to Susan (Madge Kennedy).
May 18—The Crimson Gardenia (Rex Beach—Six Parts).

BENNISON STAR SERIES.

Oh, Johnny (Betzwood).
Sandy Burke of the U-Bar-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdalene.

CAPITOL COMEDIES.

(Two Reels each)

April 20—Wanted—A Baby.
May 4—The Sea Wolf.
May 18—Circumstantial Evidence.

"Go Get 'em Potts" Series.

Mar. 9—The New Breakfast Food.
Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

Feb. 23—Where "The Spirit That Won" Was Born.
Mar. 2—Rough Stuff.
Mar. 9—Good to Eat.
Mar. 16—The Story of Steel.
Mar. 23—A Little Bit of Heaven.
Mar. 30—What Uncle Sam Had Up His Sleeve.
April 6—Cut It Out.
April 13—Northern Sports Under Southern Skies.
April 20—Good Roads.
April 27—A Visit to New Orleans.

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.

(Two Reels Each.)

Mar. 9—The Village Smithy.
Mar. 23—Reilly's Wash Day.
April 13—The Foolish Age.
April 27—The Little Widow.

PARAMOUNT-ARBUCKLE COMEDIES.

(Two Reels Each.)

Feb. 16—The Pullman Porter.
Mar. 2—Love.

DREW COMEDIES.

(Two-Reel Comedies.)

Mar. 16—Once a Mason.
April 20—An Amateur Liar.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Mar. 2—Alias Mike Moran (Wallace Reid).
Mar. 2—Good Gracious Annabelle (Billie Burke).
Mar. 2—Puppy Love (Lila Lee).
Mar. 9—The Poor Boob (Bryant Washburn).
Mar. 16—Three Men and a Girl (Marguerite Clark).
Mar. 16—Extravagance (Dorothy Dalton).
Mar. 23—Partners Three (Enid Bennett).
Mar. 23—Pettigrew's Girl (Ethel Clayton).
Mar. 30—The Sheriff's Son (Charles Ray).
Mar. 30—Little Comrade (Vivian Martin).
Mar. 30—Peppy Polly (Dorothy Gish).
April 6—The Test of Honor (John Barrymore).
April 6—The Rescuing Angel (Shirley Mason).
April 13—Something to Do (Bryant Washburn).
April 13—The Lady of Red Butte (Dorothy Dalton).
April 20—Greased Lightning (Charles Ray).
April 23—Let's Elope (Marguerite Clark).
April 27—The Law of Men (Enid Bennett).
April 27—The Roaring Road (Wallace Reid).

Artcraft Pictures.

Mar. 9—Johnny, Get Your Gun (Fred Stone).
Mar. 9—The Marriage Price (Elsie Ferguson).
Mar. 16—The Poppy Girl's Husband (William S. Hart).
Mar. 23—The Girl Who Stayed at Home (D. W. Griffith Production).
April 6—Captain Kidd, Jr., (Mary Pickford).
April 20—Eyes of the Soul (Elsie Ferguson).
April 20—The Money Corral (William S. Hart).
April 27—For Better, For Worse (Cecil B. DeMille's).

PARAMOUNT-ARTCRAFT SPECIAL.

Feb. 16—False Faces.

PARAMOUNT-FLAGG COMEDIES.

(Two Reels Each.)

Mar. 30—Beresford of the Balboons.
April 6—The Last Bottle.

SUCCESS SERIES (RE-ISSUES.)

Mar. 2—Temptation (Geraldine Farrar).
Mar. 9—Freckles (Jack Pickford).
Mar. 16—Rags (Mary Pickford).
Mar. 23—Rose of the Rancho (Special).
Mar. 30—Sold (Pauline Frederick).
April 6—Hulda From Holland.
April 13—The Dictator (John Barrymore).
April 20—Gretna Green (Marguerite Clark).
April 27—Chimmie Fadden (Victor Moore).

PARAMOUNT-BURTON HOLMES.

Mar. 2—A Cabaret of Old Japan.
Mar. 9—Making Summer Sombreros in Manila.
Mar. 16—Gay Paree in Wartime.
Mar. 23—Glorious Versailles.
Mar. 30—Zamboanga—General Pershing's Head Quarters in the Philippines.
April 6—Seeing Sights in London.
April 13—Land of the Mompies.
April 20—Some British Bits Well Done.
April 27—Filipino School Days.

PARAMOUNT-BRAY PICTOGRAPH.

Mar. 2—Hatching an Eagle a Day; Ingenious Sleeping Bag; War Birds; Cartoon.
Mar. 9—The Birth of a Tornado; Beauty Culture for Dogs; Cartoon.
Mar. 16—The Most Popular Girl in the World; An Aquatic Farmer; Cartoon.
Mar. 23—Indoor Golf; Chilian Drills and Thrills; Coal Mining.
Mar. 30—Comets; Fun in Feet; Novel Indoor Sports; Cartoon.
April 6—Tin Can Toys; Winter Sports at Lake Placid; Cartoon.
April 13—Coal Mining; A Birdland Study by Finley; A Millionaire Rag Picker; Shadowgraphs.
April 20—Fun in Feet; Scenic Wonders of Mt. Lowe; Cartoon.
April 27—How the Telephone Talks; Woodland Sports, by Finley; Cartoon.

World Pictures Corp.

Mar. 2—Crook of Dreams (Louise Huff).
Mar. 10—The Unveiling Hand (Kitty Gordon).
Mar. 17—The Hand Invisible (Montagu Love).
Mar. 24—Hit or Miss (Carlyle Blackwell and Evelyn Greeley).
Mar. 31—The Love Defender (June Elvidge).
April 7—The Little Intruder (Louise Huff).
April 14—The Scar (Kitty Gordon).
April 21—The Quickening Flame (Montagu Love).

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Feature Releases

BRIGGS PICTURES, INC.

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BLUEBIRD.

Feb. 24—The Little White Savage (Carmel Myers)—03608.
Mar. 3—A Taste of Life (Edith Roberts—Five Parts)—03617.

CAPITAL FILM COMPANY.
Indianapolis, Ind.

(Two Reels each)

Railroad Raiders.
Running Wild.
Struck by Lightning.
Secret Service Dan.
Faithful Unto Death.
Escaped Convict.
The Square Gambler.

CHRISTIE FILM COMPANY.

For Love or Money.
Salvation Sue.
Four of a Kind.
Welcome Home
Bobby Comes Marching Home.
Brides for Two.
Oh, What a Night.
Hard Luck.
Marrying Molly.
Four Hundred or Bust.
Oh Baby.
Good Gracious, Bobby.
You Couldn't Blame Her.
Apartment 23.
Lost—A Bridegroom.
Stop—Look—And Listen.
Sea Sirens.
Too Many Wives.
A Rustic Romeo.

CHRISTIE SPECIALS.

April 20—Sally's Blighted Career (Fay Tincher—Two Parts).

EDUCATIONAL FILMS CORPORATION.

Feb.—What is a Mexican.
Feb.—The Washington Air Patrol.

Bruce Scenics.

The Little High Horse.
The Restless Three.
The Wolf of the Tetons.
The Pale Pack Train.
An Essay of the Hills.
Men Met in the Mountains.

FIRST NATIONAL EXHIBITORS'

Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Four Years in Germany."
Italy's Flaming Front—Official Italian War Pictures.
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Virtuous Wives (Anita Stewart).
Romance of Tarzan.
Sunnyside (Charlie Chaplin).
In Wrong (Jack Pickford).
Daddy Longlegs (Mary Pickford).
Whom the Gods Would Destroy.

OUTING-CHESTER PICTURES.

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Mar.—Teddy Birds.
Mar.—Balahooing on the Anarika.
Mar.—Maids, More Maids and Mermaids.
April—Guided and Miss Guided.
April—A Waswanipae Week End.
April—Up in the Air After Alligators.
April—Mr. Outing Floats a Dream.

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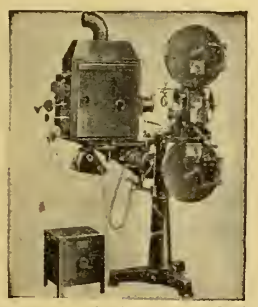

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List of Current Film Release Dates

JEWEL PRODUCTIONS, INC.
Feb. 15—The Heart of Humanity (Dorothy Phillips—Six Parts)—03594.
—When a Girl Loves (Mildred Harris).

LEONCE PERRET PRODUCTIONS.
1402 Broadway, New York.
Stars of Glory (E. K. Lincoln and Dolores Cassinelli).
A Soul Adrift (Dolores Cassinelli).

Essanay.
Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

PUBLIC HEALTH FILMS.
Fit to Win.

SELECT PICTURES.
Feb.—The Midnight Patrol (Ince Production).
Feb.—Ruling Passions (Julia Dean and Edwin Arden).
Feb.—The Hidden Truth (Anna Case).
Mar.—The Probation Wife (Norma Talmadge—Six Parts).
Mar.—Marie Ltd. (Alice Brady).
Mar.—Experimental Marriage (Constance Talmadge).
Apr.—Bolshevism on Trial.
April—Marrying Mary (Marion Davies).
April—The Veiled Adventure (Constance Talmadge).
April—Redhead (Alice Brady).

SELZNICK PICTURES.
Upstairs and Down (Olive Thomas).

WILLIAM L. SHERRY SERVICE.
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Burlingham.
The Pilatus Railway (Burlingham—Travel).
Allied War Heroes Arrive in Switzerland (Burlingham—Travel).
Scrambles in the High Alps (Burlingham—Travel).
The Riviera of Lake Leman (Burlingham—Travel).
Lovely Lucerne (Burlingham—Travel).
The Gornergrat Railway (Burlingham—Travel).

Features.
Feb. 24—Twilight (Doris Kenyon—Six Parts).
Mar. 2—Love and the Law (Edgar Lewis Production—Six Parts).
Mar. 9—Marriage for Convenience (Catherine Calvert).
The Troop Train (Six Parts).

UNITED PICTURE THEATRES.
Feb. 23—A Man in the Open (Dustin Farnum).
Mar. 30—Her Code of Honor (Florence Reed).

ZION FILMS.
Khavah.

State Right Releases

HIRAM ABRAMS.
1476 Broadway, New York.
Hearts of Men (George Beban—Six Parts—Drama).
Yankee Doodle in Berlin (Sennett Comedy).

ACME PICTURES CORPORATION.
The Thirteenth Chair (Yvonne Delva).

ALPHA PICTURES, INC.
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Reclaimed.

AMERICAN FILM COMPANY, INC.
6227 Broadway, Chicago.
Damaged Goods (Richard Bennett—Seven Parts).

ARROW FILM CORPORATION.
Times Building, New York.
The Demon's Shadow (Serial in Ten Two-Reel
Twelve Anna Little Reissues (Two Reels Each). Episodes).
Million-Dollar Mystery (Marguerite Snow—Six Parts).
Ten J. Warren Kerrigan Reissues (Two Reels Each).
Four Allison-Lockwood Reissues.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).
Miss Arizona.
Mysterious Mr. Browning.
When the Desert Smiled (Neal Hart).

AYWON FILM CORPORATION.
729 Seventh Avenue, N. Y. City.
The Eternal Penalty (Christine Mayo—Henry Kolker).
Roses and Thorns (Lenore Ulrich).
In the Days of Daring (Tom Mix).

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Stung.

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Columbia, the Gem of the Ocean (Gathem—Half reel).
The Battle Cry of Freedom (Gathem—Half reel).
Home Sweet Home and The Girl I Left Behind Me (Gathem).
The Amazon Jungle (Capt. Besley Expedition).
The Wonderland of Peru (Capt. Besley Expedition).
The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt Scott Antarctic Expendition).

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The Warrior (Seven Parts—Drama—McClure Picture).

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Ashes of Love.
The Echo of Youth.

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Tempest and Sunshine.

HILLER & WILK, INC.
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Woman (Maurice Tourneur Productions).
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The White Heather (Tourneur).

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Wives of Men.
Little Orphant Annie (Six Parts—Drama).
The Boomerang (Walthall).
Virtuous Sinners.

HARRY RAPF.
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Sins of the Children.

HARRY RAVER.
1402 Broadway, New York.
The Master Crook.
The Liberator (Serial Starring "Maciste").

J. PARKER READ.
Forbidden Fire (Louise Glaum—Seven Parts).

RENCO FILM COMPANY.
29 La Salle Street, Chicago.
Birth of a Race.

ROMAYNE SUPERFILMS.
Marsh-Strong Building, Los Angeles.
Me and Gott (Five Parts).
The Sage-Brush League (Five-Part Western baseball comedy).

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Al and Frank Jennings.
Lady of the Dugout (Six Parts—Drama).

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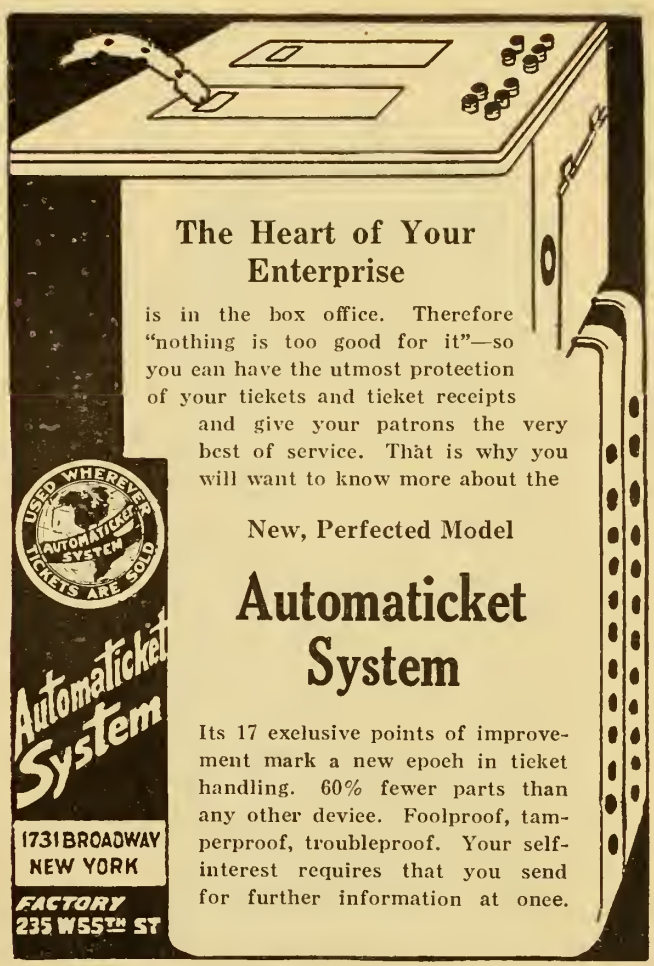

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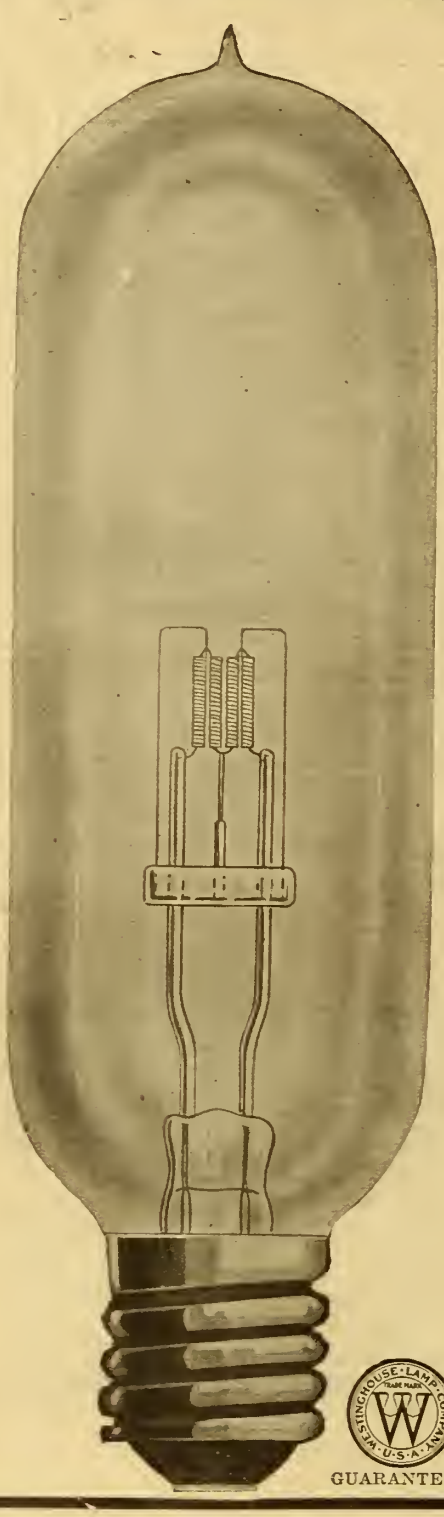

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